HOW TO DRAW AND BATTLE ALIEN INVASIONS™

FRED PERRY

How to Draw And Battle

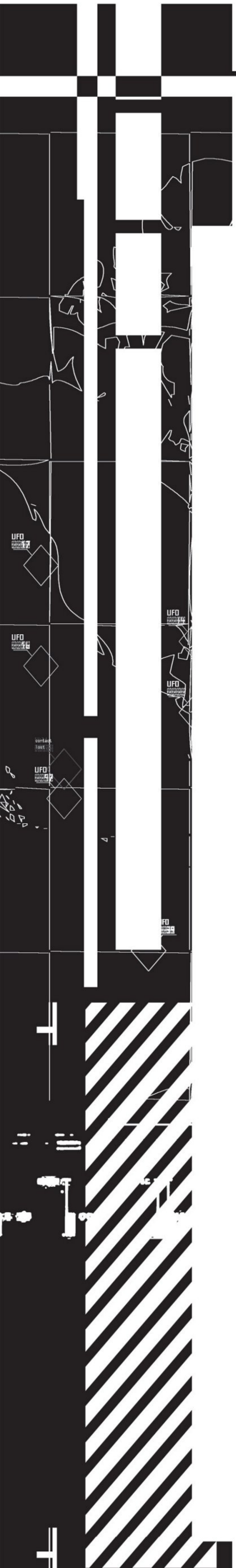
Alien Invasions

By Fred GD Perry!

Stand By...

Antarctic Press Presents: How to Draw & Battle Alien Invasions **Supersize TPB #1, March 2011**, is published by Antarctic Press, 7272 Wurzbach, Suite #204, San Antonio, Texas 78240. FAX#: (210) 593-0692. Text and art © Fred Perry. Cover art ©Joe Wight. All other material is ™ and © Antarctic Press. No similarity to any actual character(s) and/or place(s) is intended, and any such similarity is entirely coincidental. Nothing from this book may be reproduced without the express written consent of the authors, except for purposes of review or promotion. *"Did you just turn 'Keyser Soze' into a verb?"* Printed and bound in Canada.

Introduction



I suppose few things compare to the feeling of helplessness when confronted by a bully who clearly overmatches your ability to fight back. The last thing anyone really wants to have to deal with as a fact of their daily lives is a ruthless enemy, one who is determined to take what is rightfully yours while forcing you to submit to his wishes.

We can imagine this scenario on a personal scale, a clan- or family-wide scale, even on a scale between countries. But to have such a condition forced upon us on a planetary scale is a nightmare we dearly hope remains in the scope of imaginative storytelling.

Who can we turn to when someone's bullying planet Earth and all of its inhabitants?

This kind of horrific situation makes for excellent and dramatic storytelling. In this book, I'll start you on the path to rendering characters to use in making alien invasion scenes with intimidating alien conquerors.

The real trick is making the invaders look cool! Your alien invaders have to look cool enough that your reader will secretly desire to be one of the invaders instead of a poor human victim.

The truest victories are gained when the conquered admires the conquerer.

Table of Contents

Lesson 0: Rendering Techniques

- Basic Sketching
- Light-Tabling
- Computer-Aided

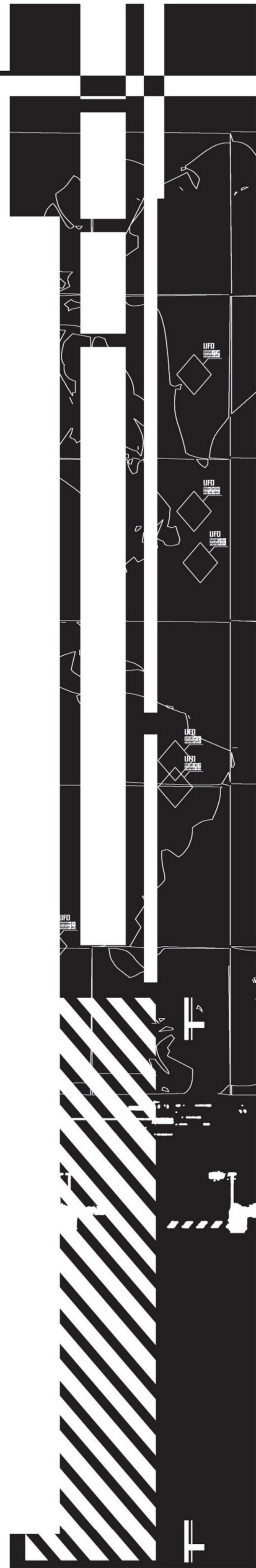
Lesson 1: Alien Creatures

- Fang-Faced Alien
- Gelatinous Alien
- Hulking Alien
- Reptilian Alien
- Insectoid Alien

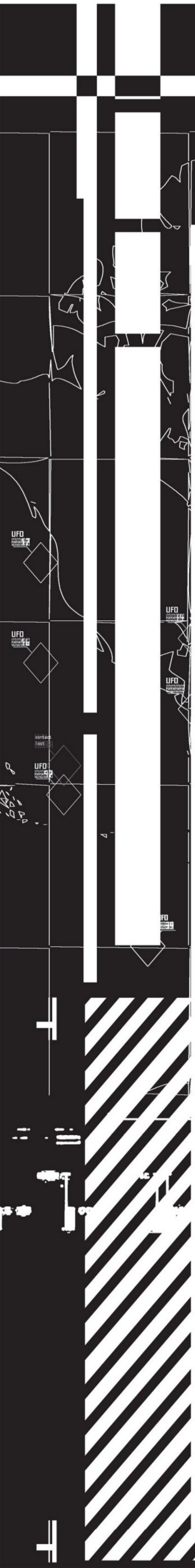
Lesson 2: Alien Starships

- Rendering Grid
- Fold-Wing Craft
- Plasma Drone
- Assault Drone
- Tear-Wing Craft
- Basic Grid Design
- Horseshoe Frigate
- Vampire Bat

Lesson 3: Alien Invasion Scene



Rendering Techniques



There are lots of methods that artists can use to get spectacular results. I'm going to quickly go over some of them here, then we'll go straight to the lesson plan.

Basic Sketching:
This technique is simply defined as initially sketching your guidelines very, very lightly in anticipation of erasing them after they've been used to help you see where to put your more well-defined lines.

Pros: Very inexpensive.
Enables quick results.
Very useful for practice and practice sketchbooks.
Can be done anywhere.

Cons: You need to erase to get clean final results. (A lot!)
Erasing may not be enough to remove guidelines.
Can damage paper during erasing stage.
Eraser dust!

Light Tabling:
This technique requires the purchase or creation of a light table. You use the light table to separate your work flow into stages of production. Each sheet of paper can be dedicated to a stage of production and can be traced over as the work progresses. For example, the first stage/ paper can hold your layout, or guidelines. The next stage, traced over the guidelines, can be rough pencils or muscle anatomy guidelines. Each sheet of paper can help the progression of the work until it's time for the final stage of the project.

Pros: No work is lost. Guidelines and roughs are all kept!
Very neat work area. Very little erasing needed.
Clear guidelines to work from.

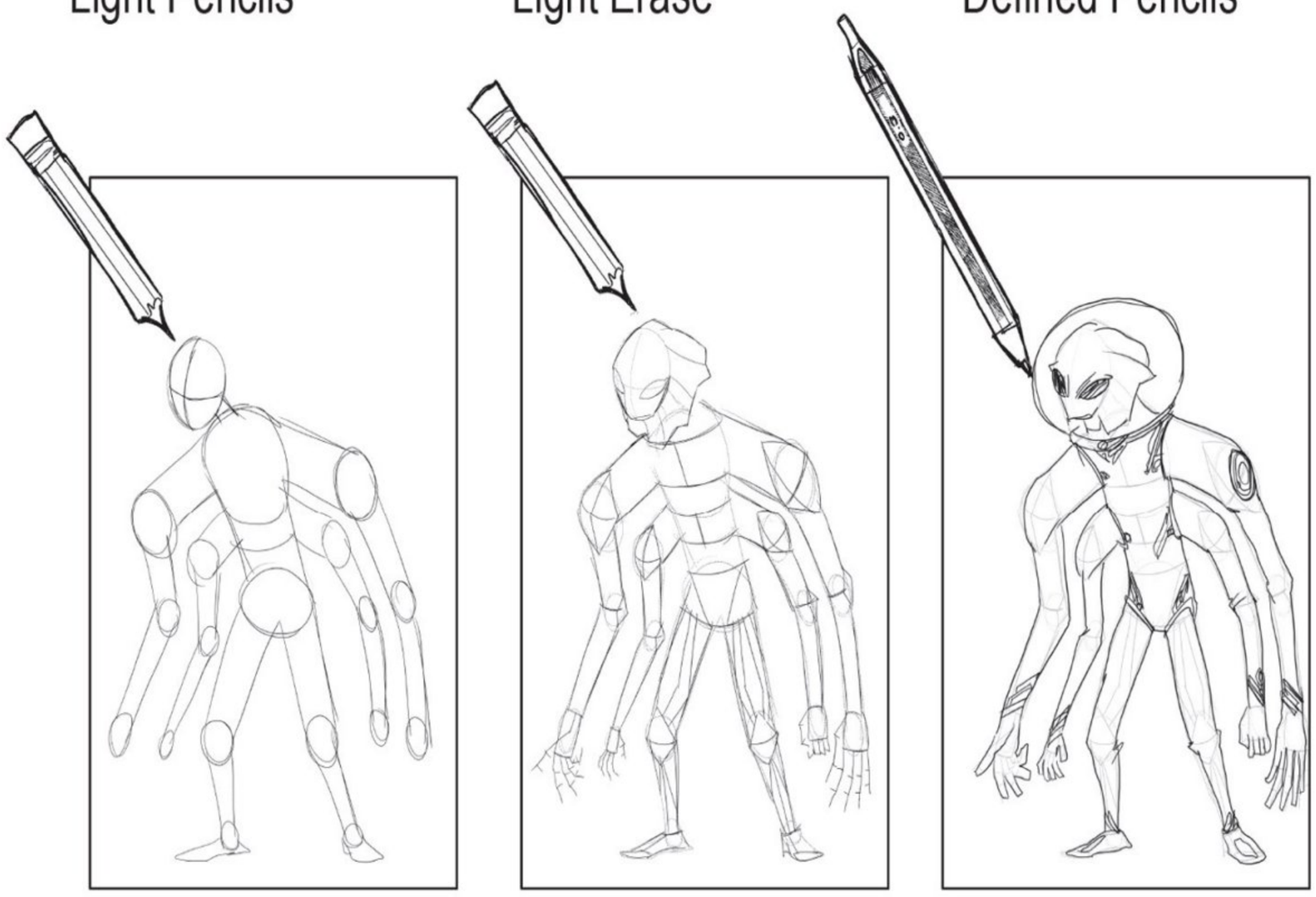
Cons: Somewhat expensive, especially if you get a table.
You need electricity.
Cumbersome if you travel with a light box.
Immobile if you use a light table.

Basic Sketching

STEP 1
Light Pencils

STEP 2
Light Erase

STEP 3
Defined Pencils



Fang-faced Alien

Here is what I did to render those veins I borrowed from the fang-faced fish.

I laced them throughout this alien's body in each place not covered by the hard exoskeleton armor.



Lesson 1: Alien Creatures

Once the veins were set, I could see precisely were to place all my shadows, details and textures.

As a finishing touch, I drew a simple geometric design on the alien's armor.

Geometric shapes and designs hint at intelligence and organization when they mark sections of an alien's anatomy in a practical way.

The markings I drew might represent rank or status.

Gelatinous Alien

Let's try a softer, more serene-looking extraterrestrial.

This time, we'll borrow traits from something gelatinous, like a squid, and blend in something flamboyant, like peacock feathers.

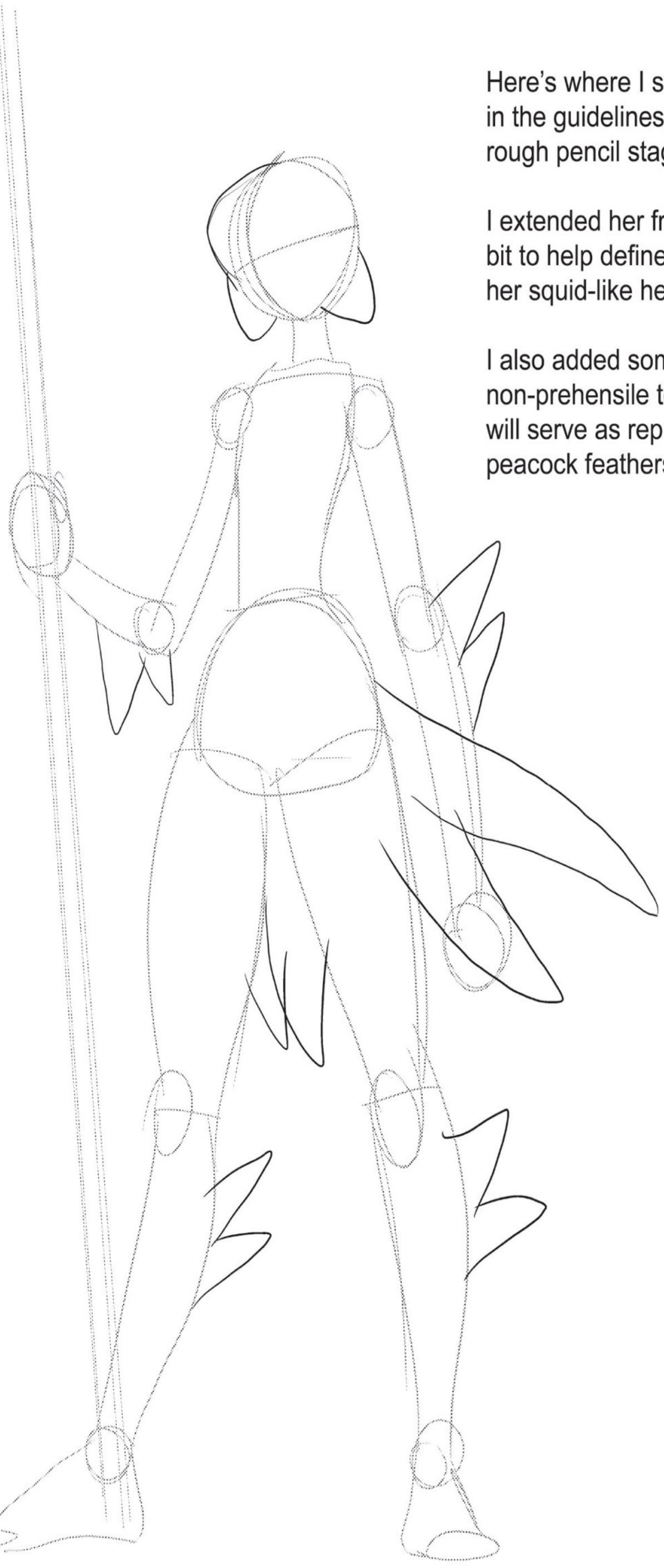


Lesson 1: Alien Creatures

In the layout stage, I've sketched a slightly feminine humanoid form and her polearm or staff.

Though she won't be human-looking by the time I'm done, I want this character be be easier to sympathize with, so I'll keep her proportions familiar!

Gelatinous Alien



Here's where I started to put in the guidelines during the rough pencil stage.

I extended her frontal lobe a bit to help define the shape her squid-like head will take.

I also added some thick, non-prehensile tentacles that will serve as replacements for peacock feathers.

Lesson 1: Alien Creatures



From here, I began to sketch the core of this character's anatomy.

Since this character was strange, I thought it best if I put down something stable and familiar before I went to the weird articulated digits, facial features and toes.

Gelatinous Alien



I put down the last of the strange anatomy of this alien here in the rough pencil stage.

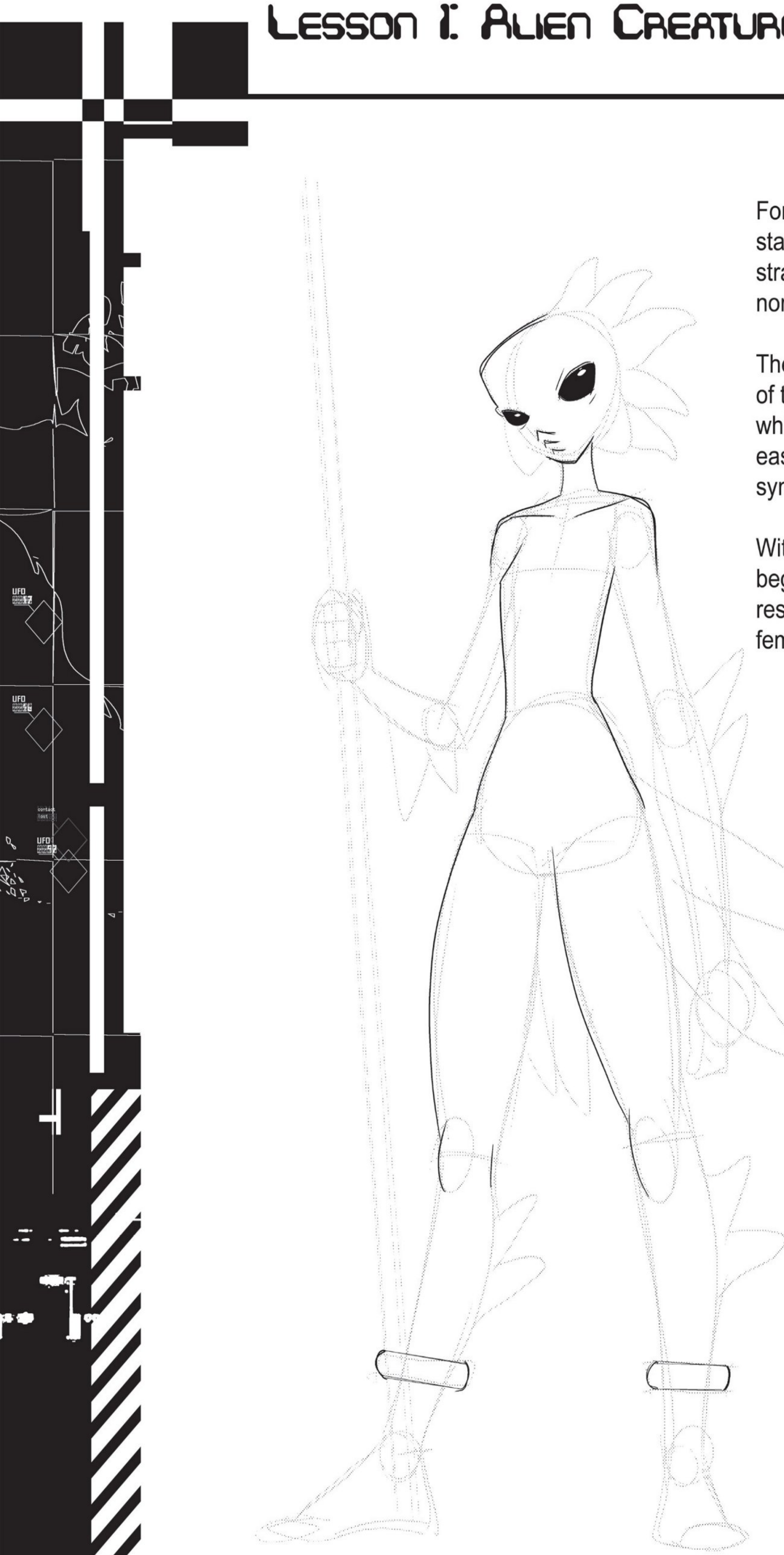
I decided on four-digit hands and a full set of head tentacles in the shape of a peacock's tail feather display.

At this point, I wasn't sure about how I'd make the feet, so I decided to rough in normal ones.

Since rough pencils are only there to tell you were everything is, I figured I could change my mind easily while rendering the final line art.



Lesson 1: Alien Creatures



For the final line art, I started with something strange and something normal.

The eyes gave me a sense of this alien's personality while assuring me she'd be easy to make into a sympathetic character.

With her main body line art begun, her build would resemble an average female humanoid's.

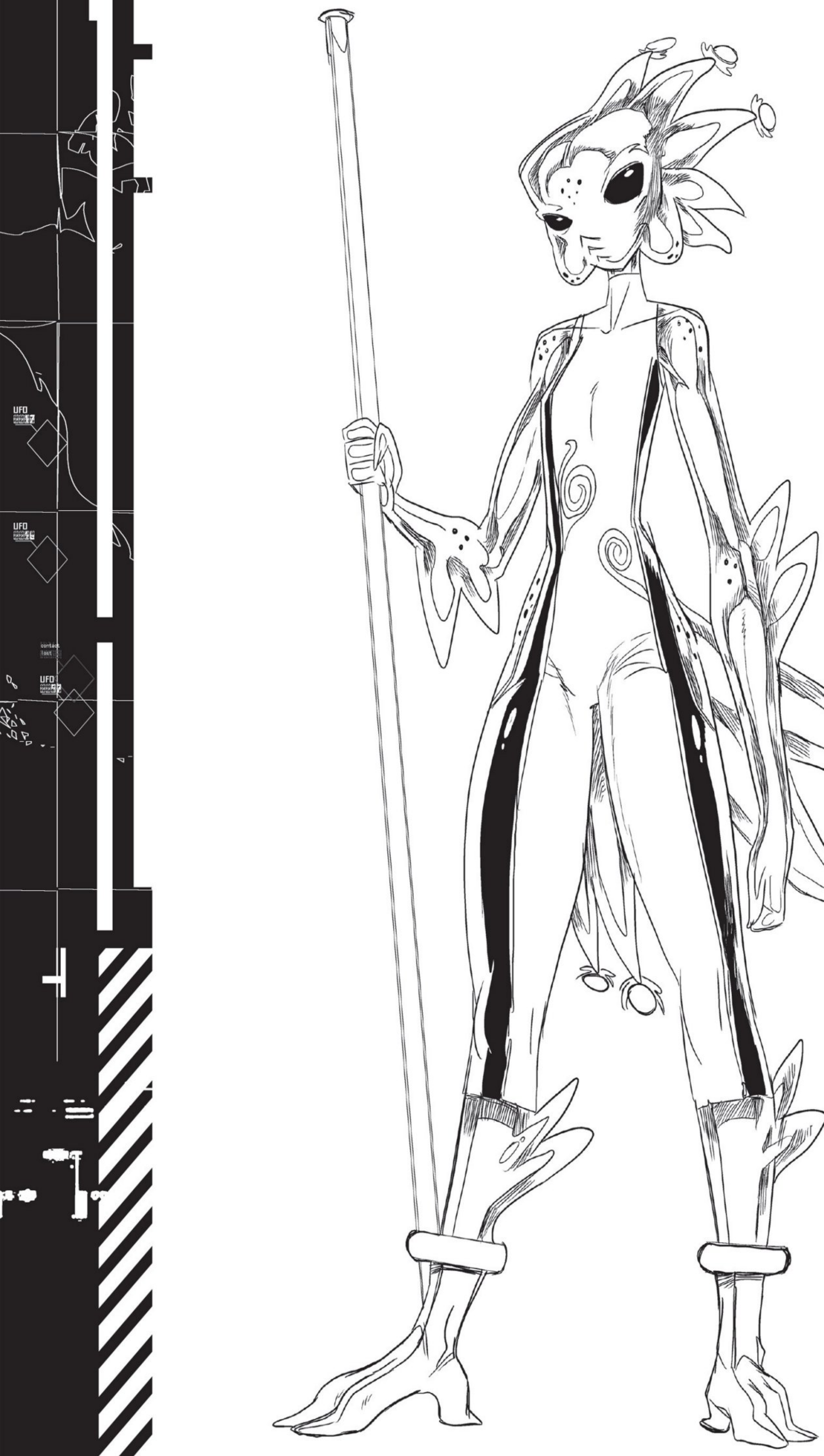
Jewelry gives a hint of individuality and perhaps a sense of style.

Gelatinous Alien



I figured she'd prefer something that resembled a scuba diver's suit. It could help her maintain integrity while existing in our low-pressure environments.

Lesson 1: Alien Creatures



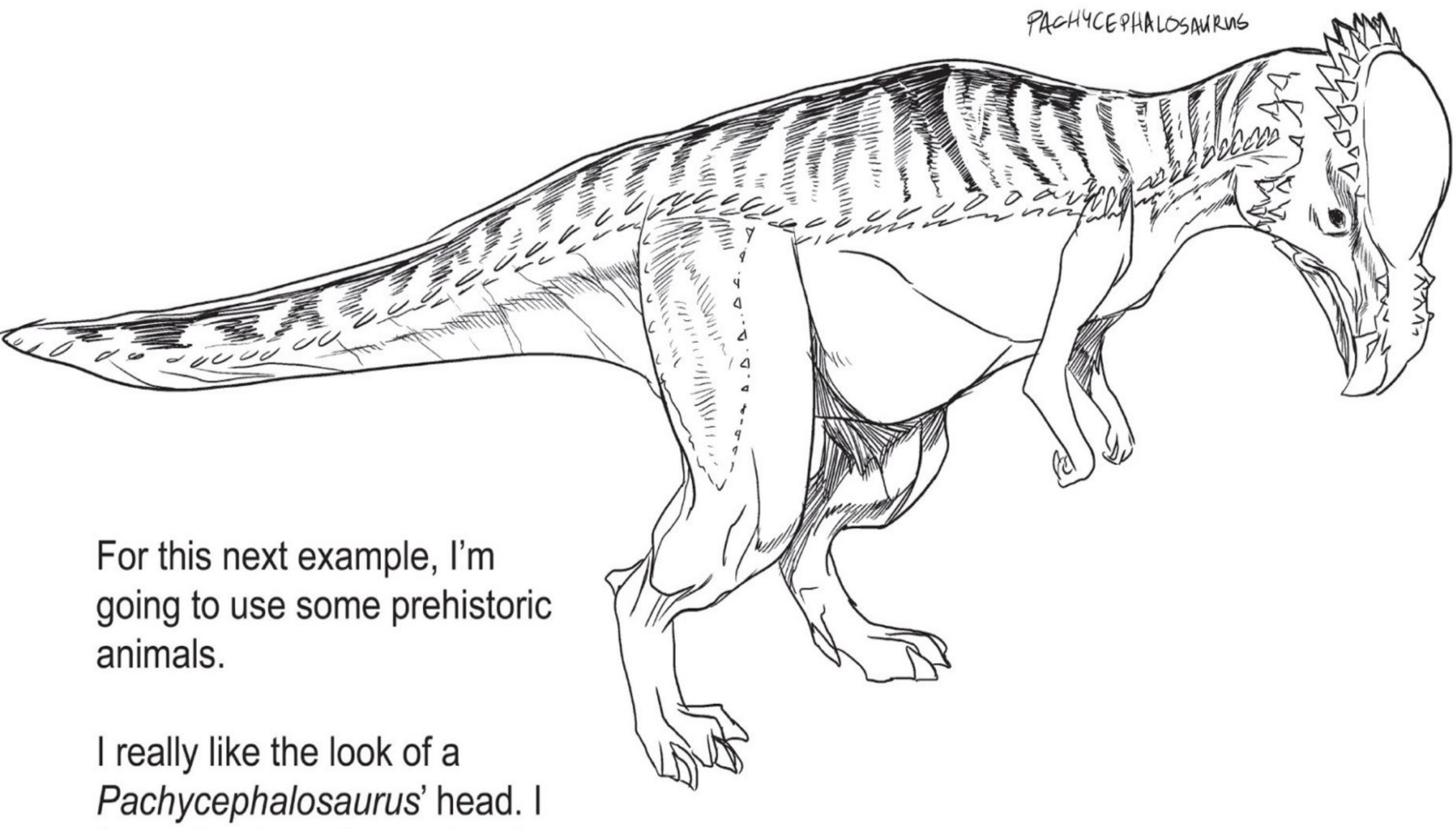
While rendering the final lines of this character, I worked out the rest of the details.

I added some gentle decorations on some of the “tentacle plumage”, and some swirling designs to her suit.

I even made the final decision on what type of feet she had.

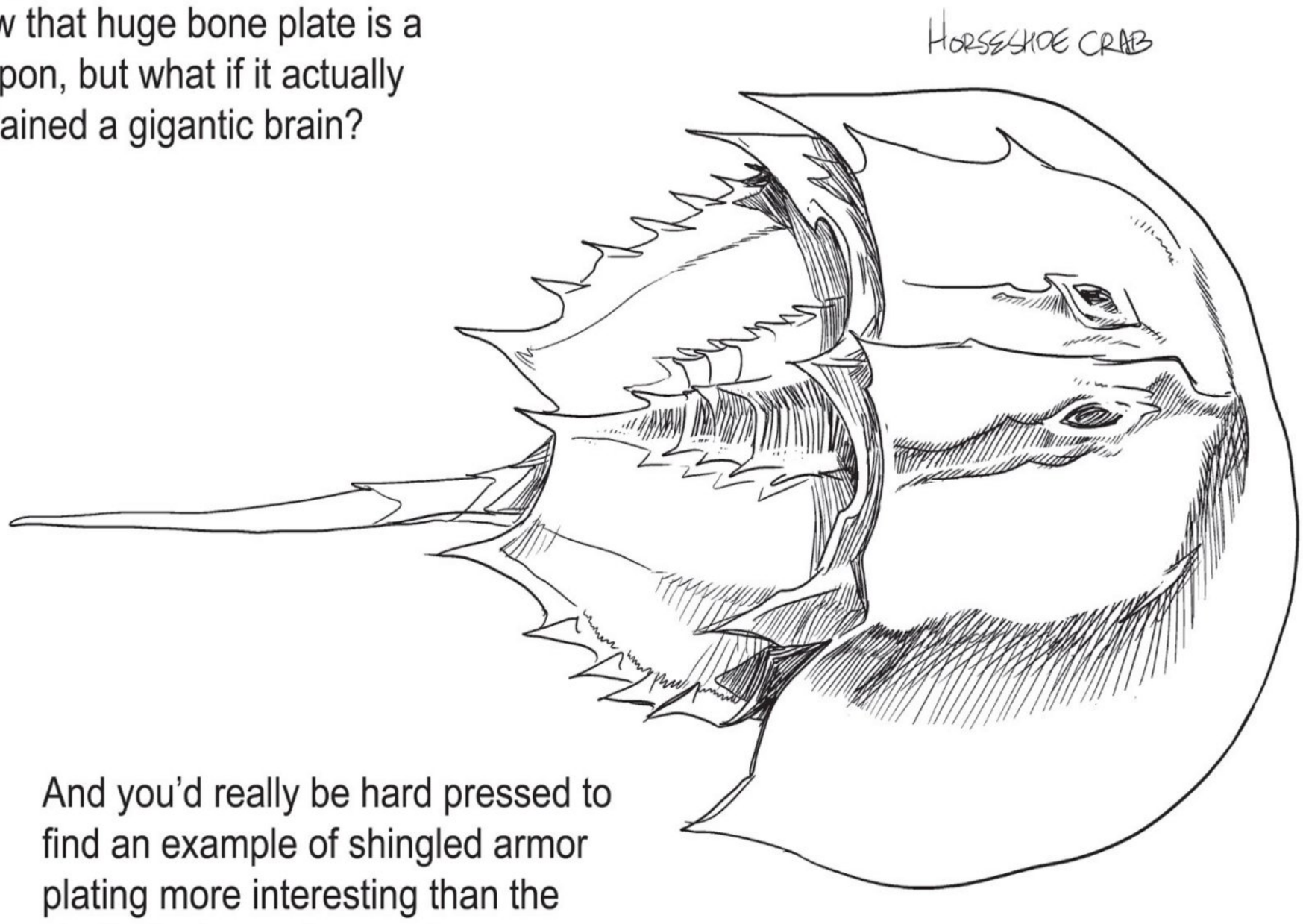
I think here is a good example of how not to let rough pencils overrule the final line art decisions.

Hulking Alien



For this next example, I'm going to use some prehistoric animals.

I really like the look of a *Pachycephalosaurus*' head. I know that huge bone plate is a weapon, but what if it actually contained a gigantic brain?



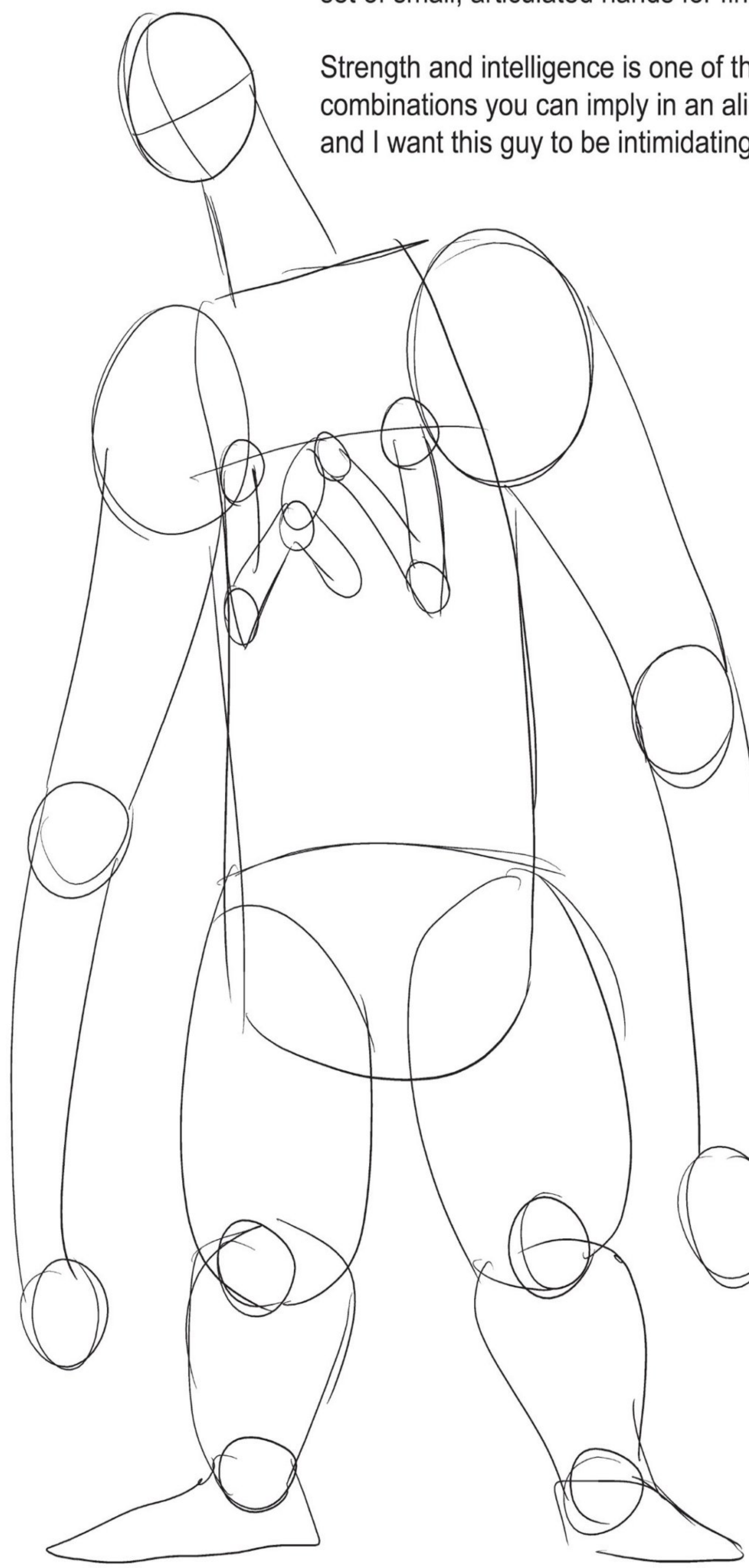
And you'd really be hard pressed to find an example of shingled armor plating more interesting than the shell of a horseshoe crab.

It already looks like some kind of discarded knee guard or paldron.

Lesson 1: Alien Creatures

Here in the layout stage of this example, I set the proportions for a hulking, giant alien with a set of small, articulated hands for fine tool use.

Strength and intelligence is one of the scariest combinations you can imply in an alien species, and I want this guy to be intimidating.



Hulking Alien

Here I've started outlining the general areas of this alien's armor and defining the shape of his head.

I decided to go with a more primitive bird's beak here instead of lips or something flexible to maintain its primal intimidation factor.

I also thought it would be best to indicate his intellect with a utility belt.

In the rough pencil stage, all I need to do is outline the belt's shape.

Lesson 1: Alien Creatures

In the rough pencil stage of this drawing, I can fully outline which areas to make into flexible joints.



Since this creature's going to have heavy armor, it's pretty important to place reminders of where the joints are.

I've also decided to give him sort of ceremonial tonlet attached to his belt, where he can wear his house colors and pin medals on.



Hulking Alien



Still in the rough pencil stage of development.

I rendered the last of this creature's shape definition at this point.

I also put in some guides for the articulated fingers.

Lesson 1: Alien Creatures





The rough pencil stage is also the best place to set the guidelines for any armor shingles or sections.

Hulking Alien



Here is where I started putting down the final line art.

Thanks to the guidelines I rendered in the rough pencils, it didn't take much guesswork to draw this creature's face and begin working on its scale armor.

Lesson 1: Alien Creatures





Final line art on all scaled armor pieces was rendered at this stage of the art.

Hulking Alien

Here, you can see the final details put into each scale of this creature's armor.

The utility belt and tonlet cloth help to show that this isn't a prehistoric monster, but a reasoning, thinking prehistoric monster alien.



Lesson 1: Alien Creatures



This next example is going to combine traits from a living creature with an “alien Grey”.

This is to remind you that you don’t necessarily need to depend on natural creatures to fuel your imagination.

Anything and everything you can add to your mental menagerie is up for grabs when it comes to making fantastic creatures like aliens.

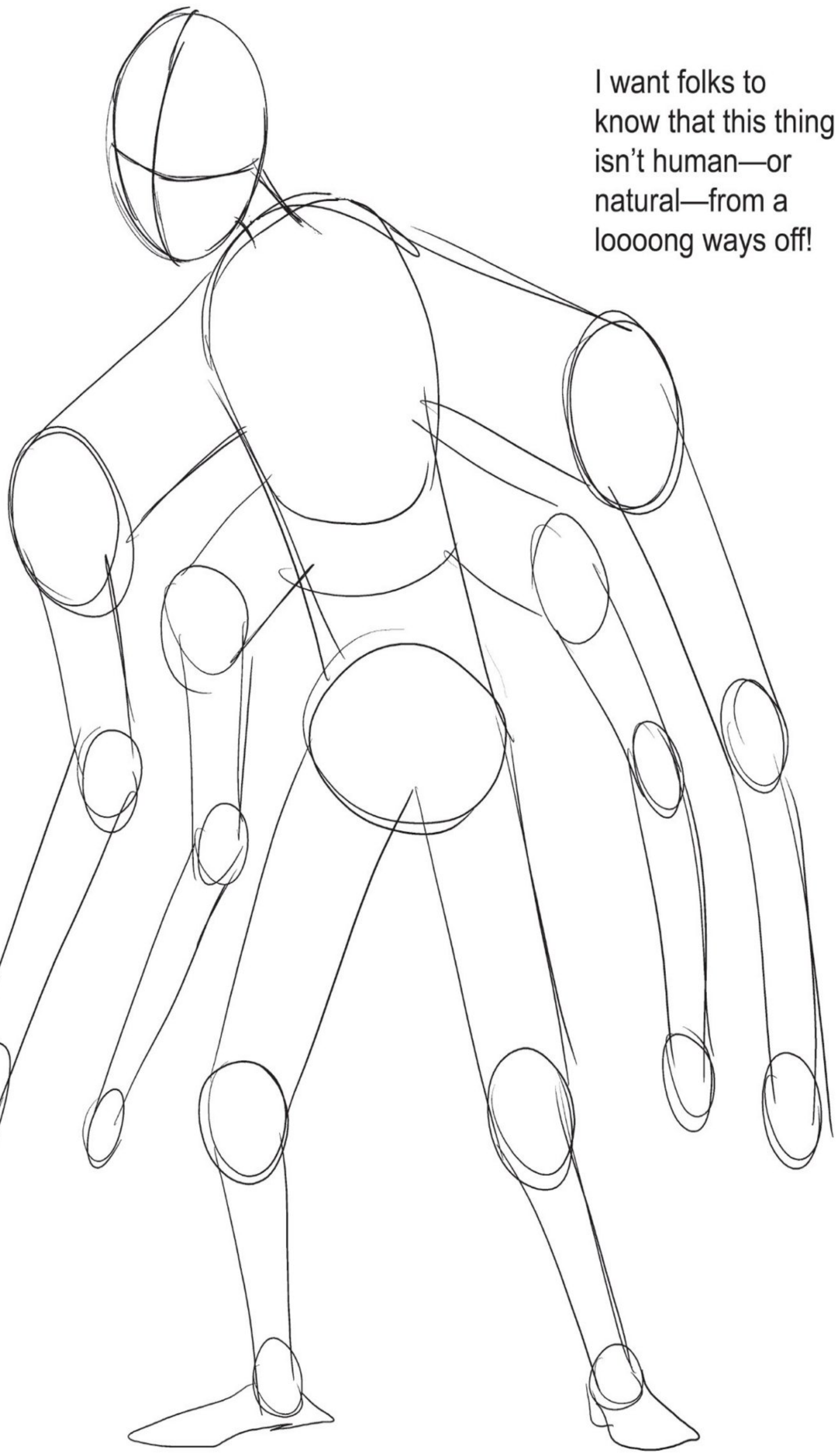


Reptilian Alien

In the layout stage, I started by sketching the proportion guides for a humanoid with four arms and enlarged everything above the waist. Or perhaps you could say I shrunk everything from the knees down.

The point is, I wanted his silhouette to be abnormal aside from the fact that he's got four arms attached to four stalks jutting from his elongated torso.

I want folks to know that this thing isn't human—or natural—from a loooong ways off!

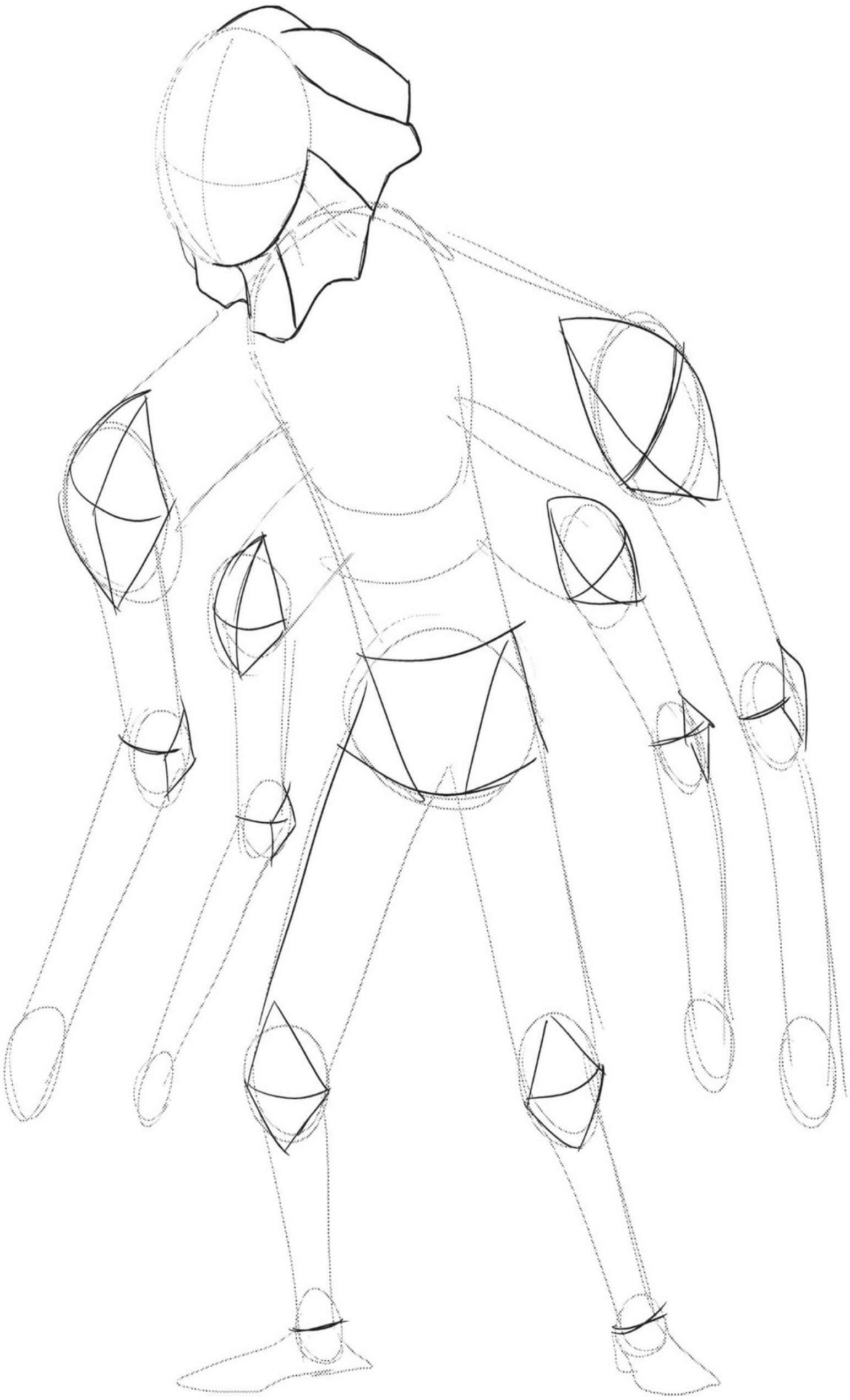


Lesson 1: Alien Creatures

Time for the rough pencils on this one.

Because he's so unusual, I wanted to be sure I knew where and how the joints worked, so I defined their articulation first.

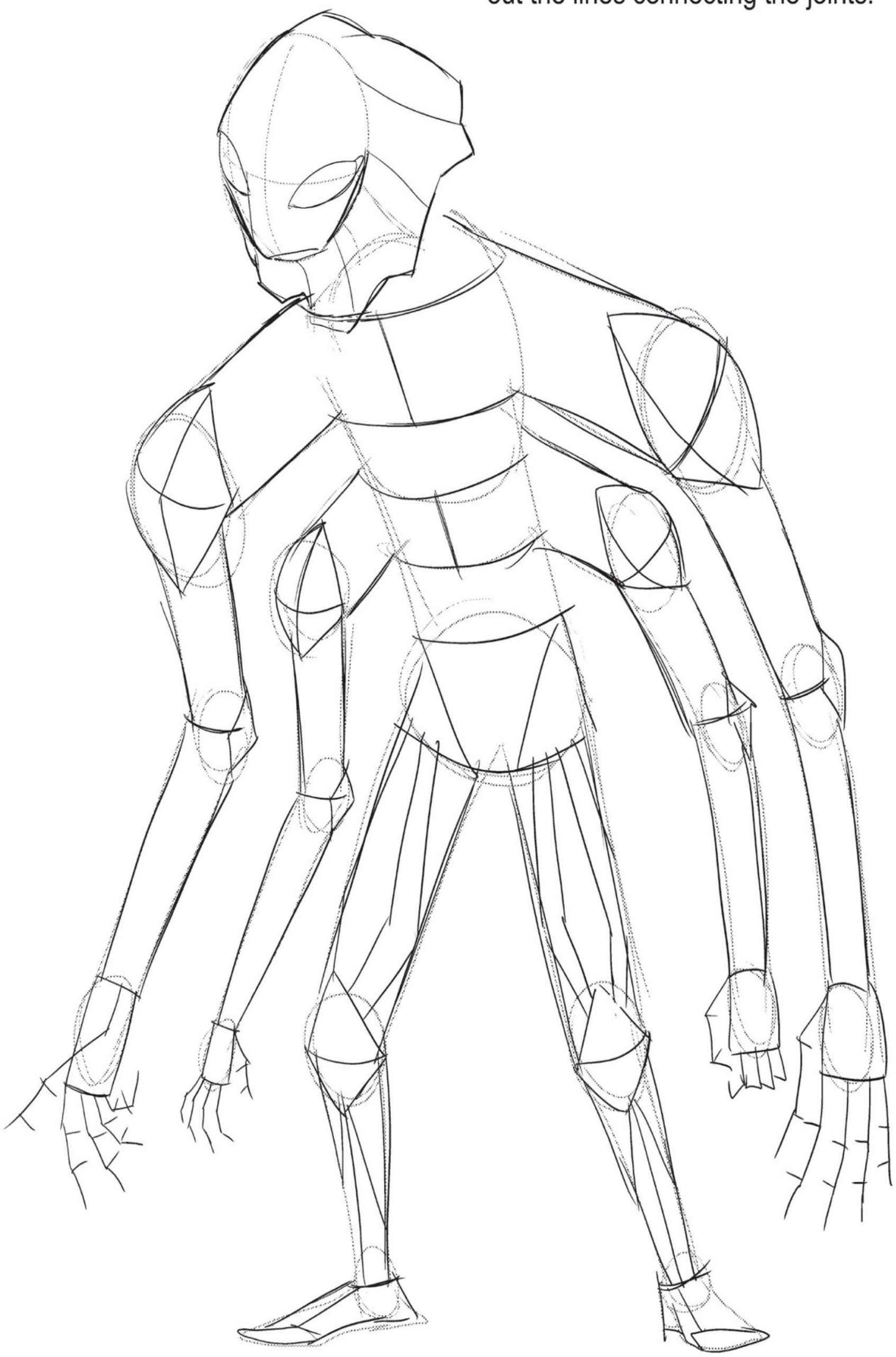
I also sketched out how I wanted the lizard headdress to fall from this being's head.



Reptilian Alien

Next, I sketched the guidelines for all articulated digits and defined the shape of his face.

I also went ahead and sketched out the lines connecting the joints.



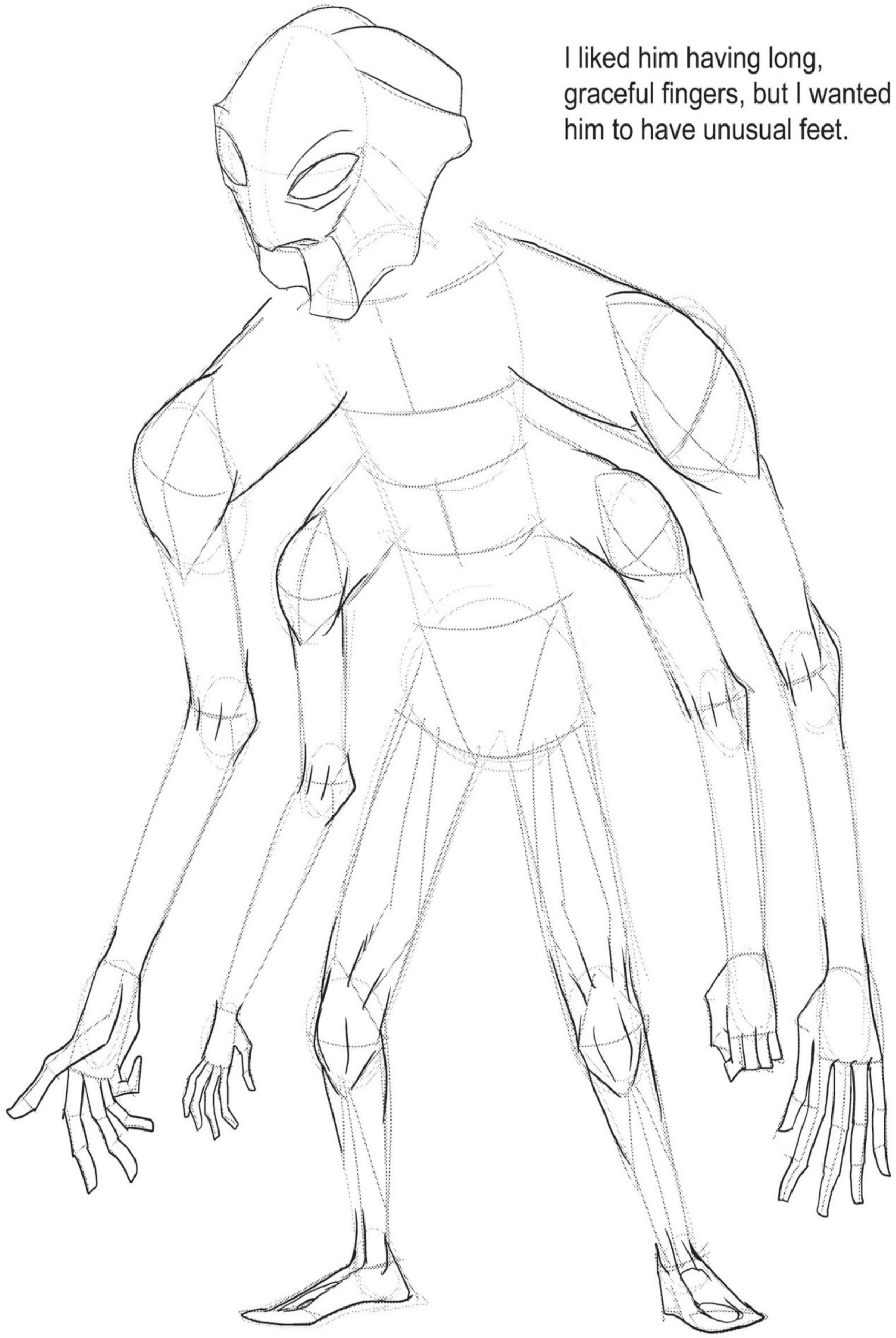
Lesson 1: Alien Creatures

Final line art:

Using my guidelines, I rendered the Grey alien-style expression on its face and the frills that hang from its head.

I also used the guidelines to help me with all of this creature's joints.

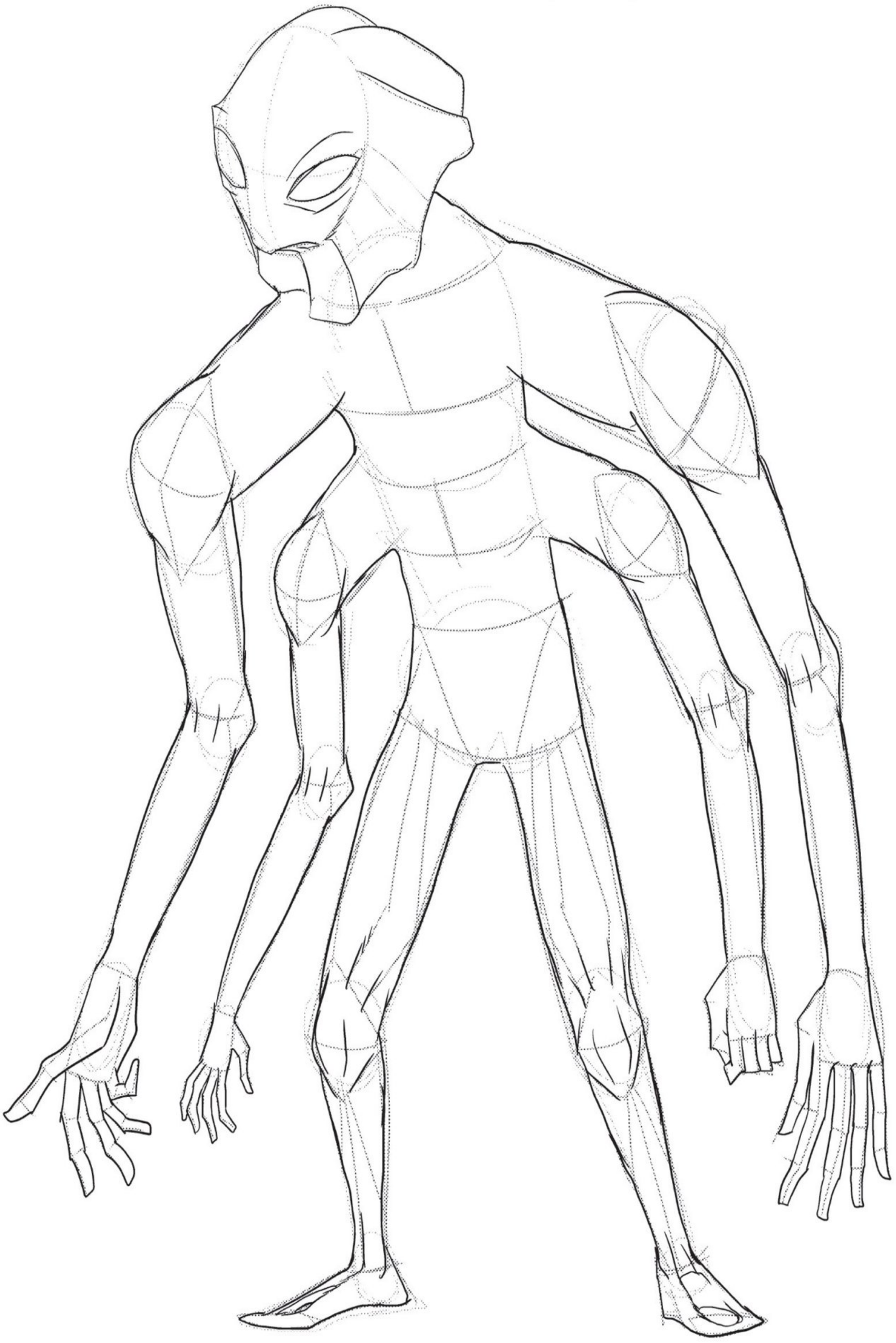
I liked him having long, graceful fingers, but I wanted him to have unusual feet.



Reptilian Alien

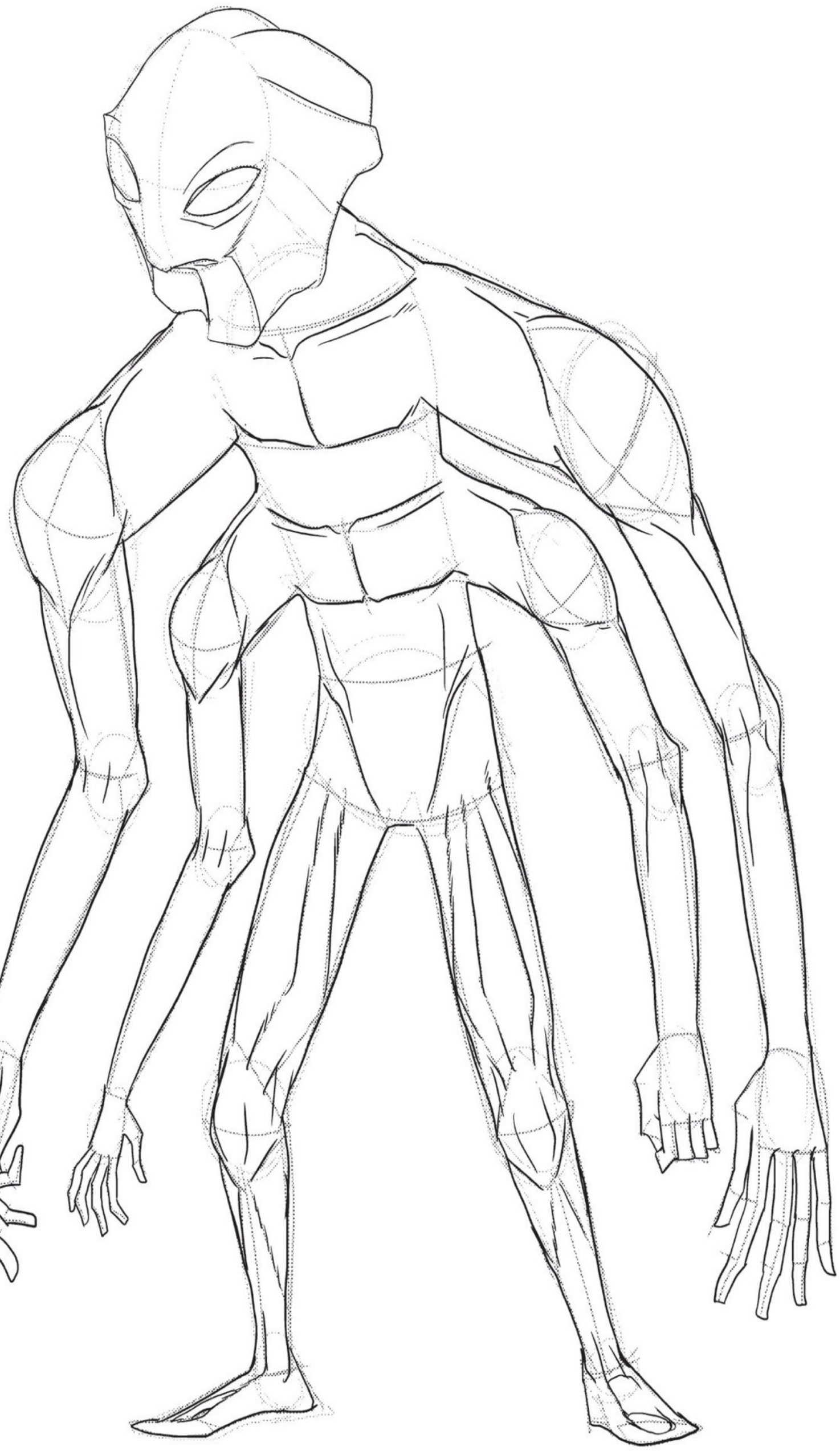
Connecting all the joints together helps me define the shape outline for this critter.

It doesn't have a bulky suit, so I didn't need to take any wrinkles or extra padding into account here.



Lesson 1: Alien Creatures

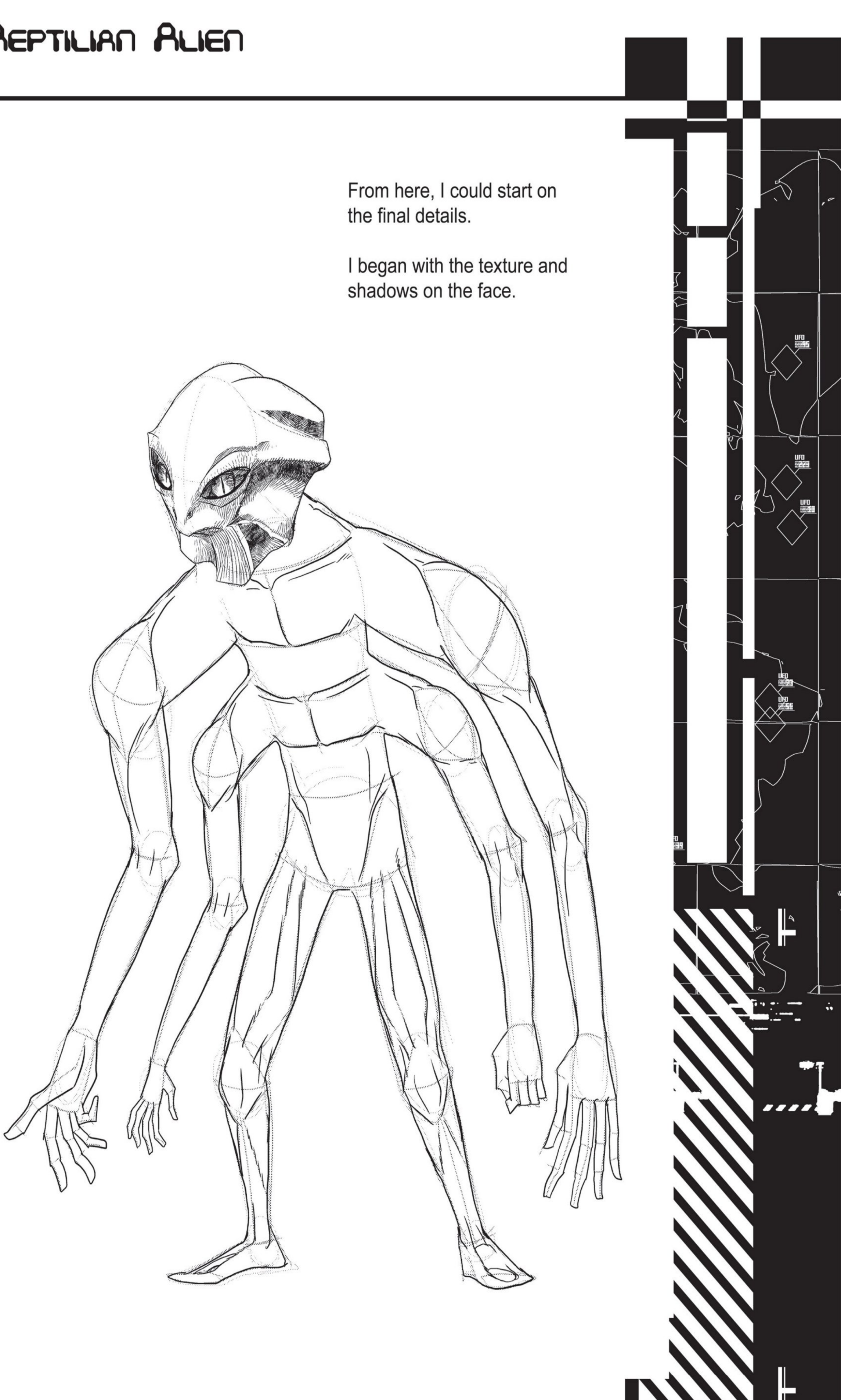
Thanks to my guidelines, I was able to draw some of its wiry muscle definition at this point.



Reptilian Alien

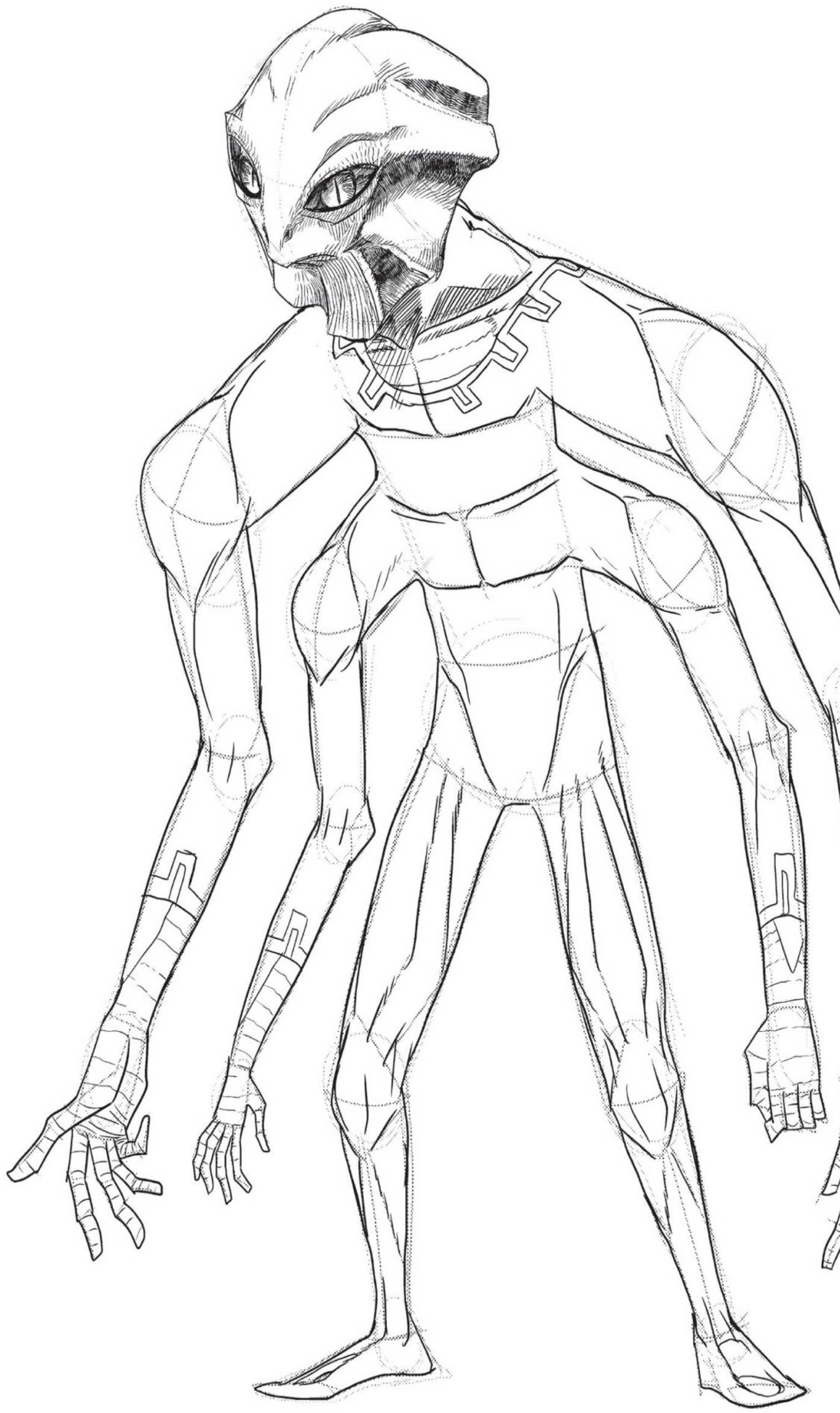
From here, I could start on the final details.

I began with the texture and shadows on the face.



Lesson 1: Alien Creatures

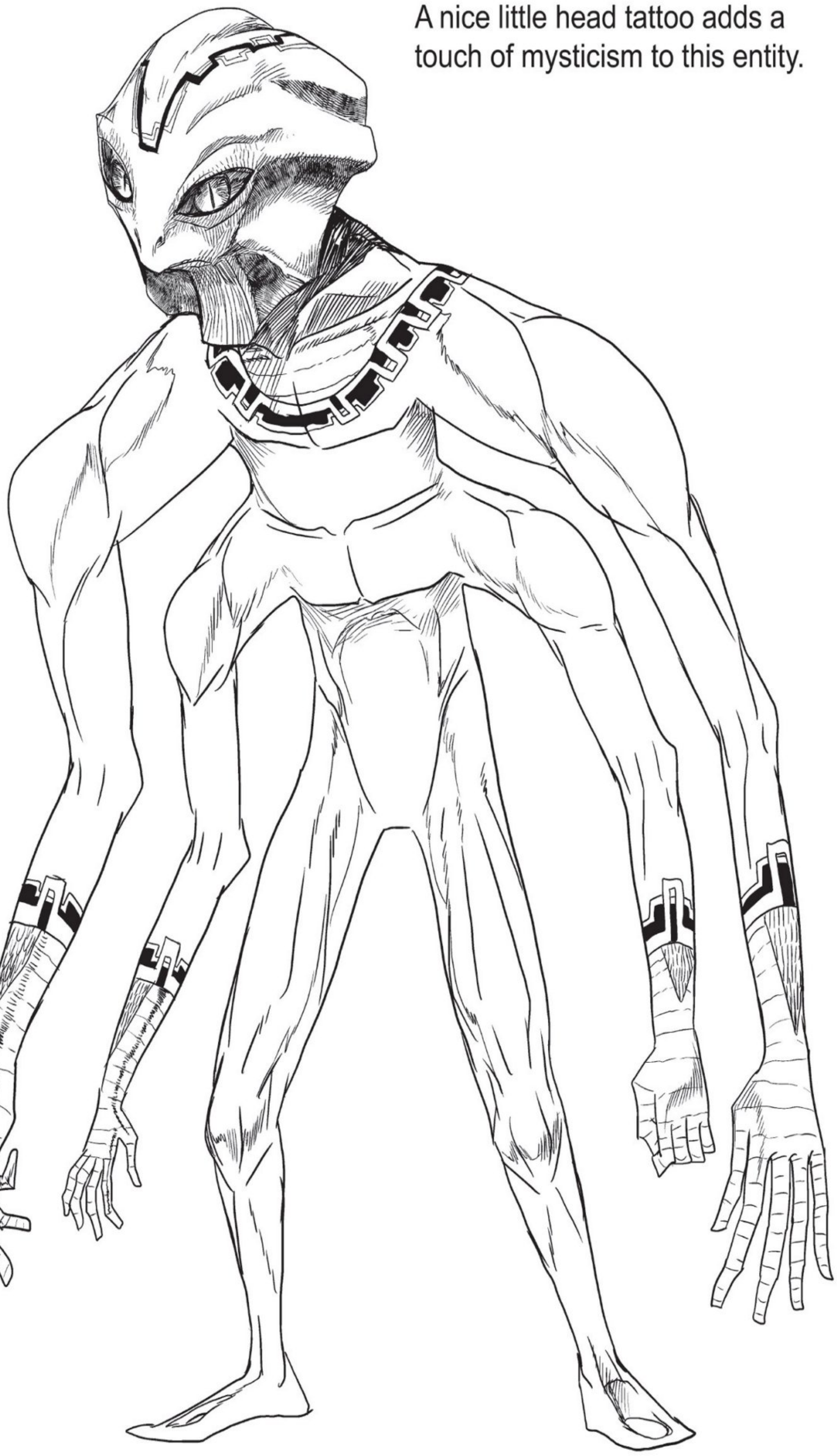
Next, I began work on the space suit this guy was sporting, as well as any lizard-like details on fingers.



Reptilian Alien

The final details for this guy complete the Aztec-inspired designs on his suit and the reptilian textures on any parts of his body not covered by the suit.

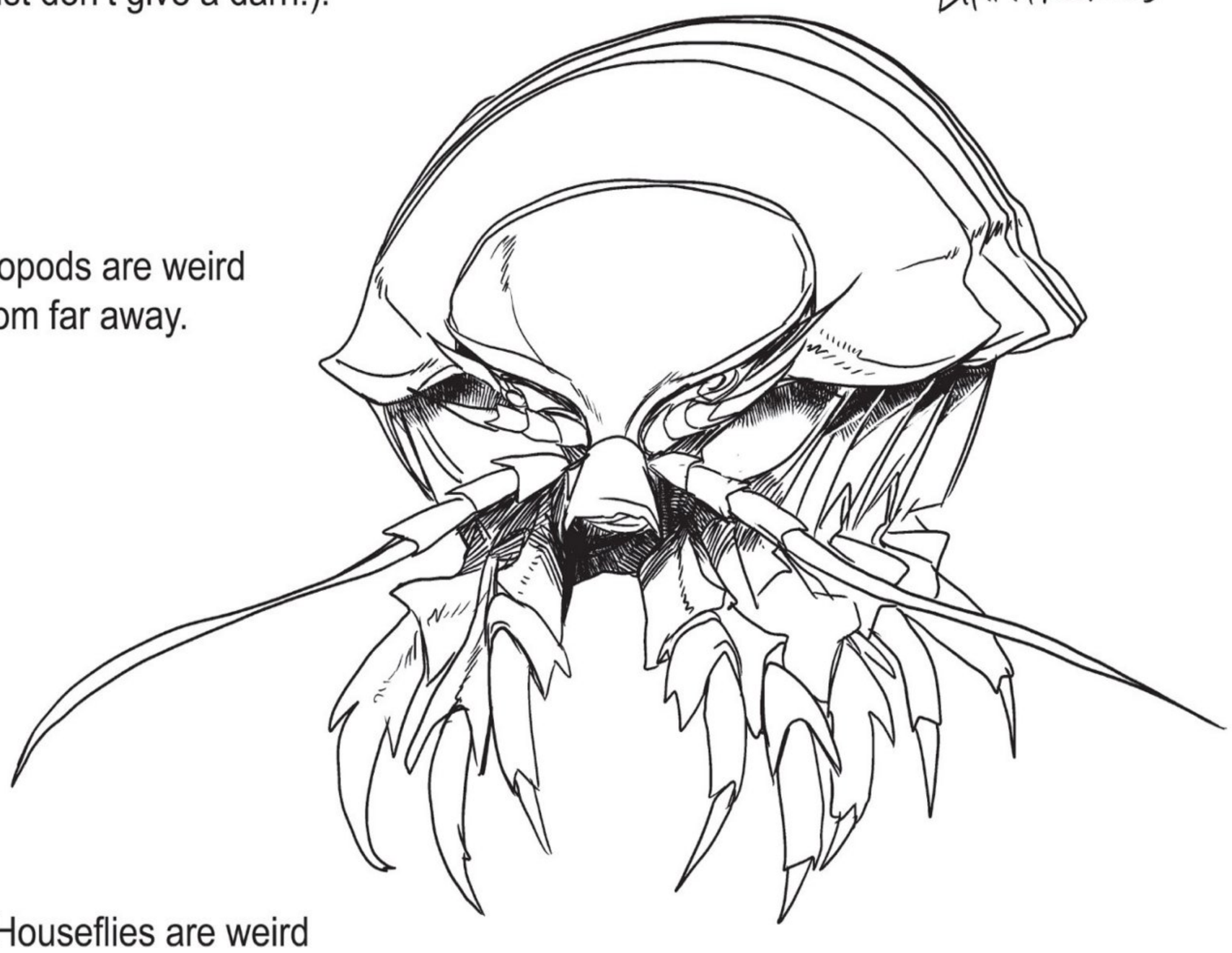
A nice little head tattoo adds a touch of mysticism to this entity.



Lesson 1: Alien Creatures

Our final alien example is going to be inspired by two of my favorite weird animals (aside from honey badgers, who make horrible aliens, because they just don't give a darn!).

Isopods are weird from far away.

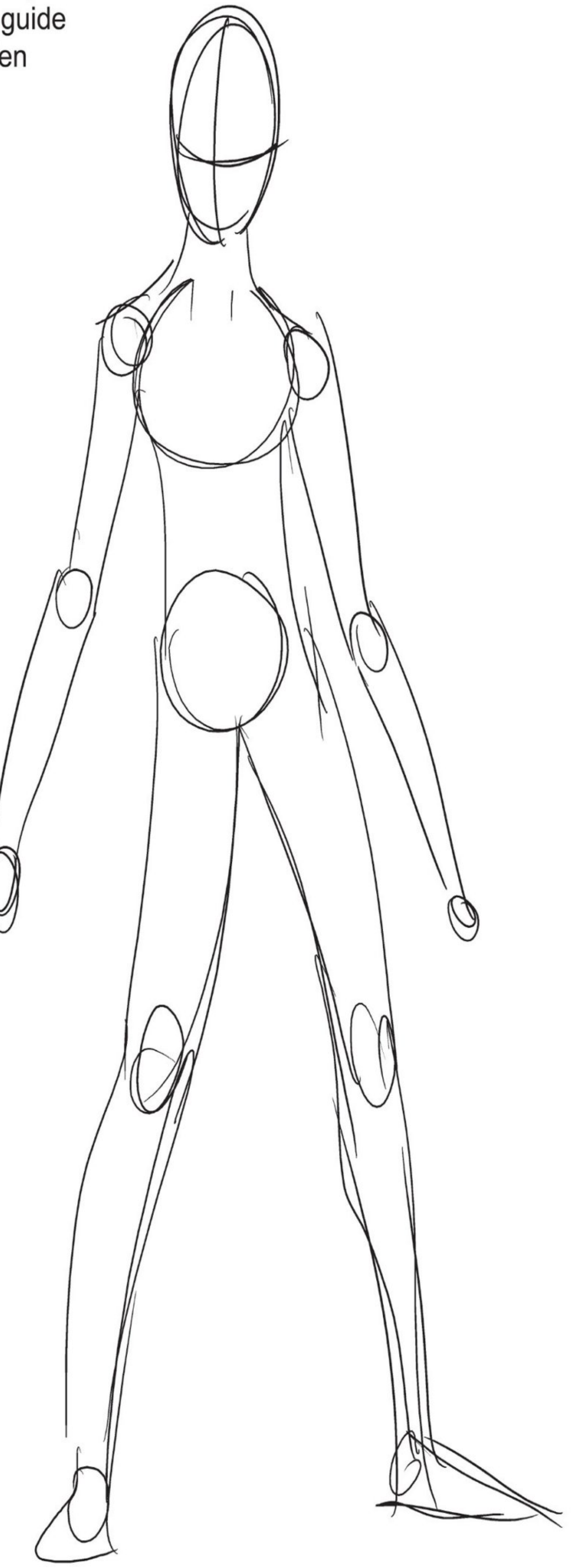


Houseflies are weird under a microscope! The engineering behind their flight system is really complex...alien, even!



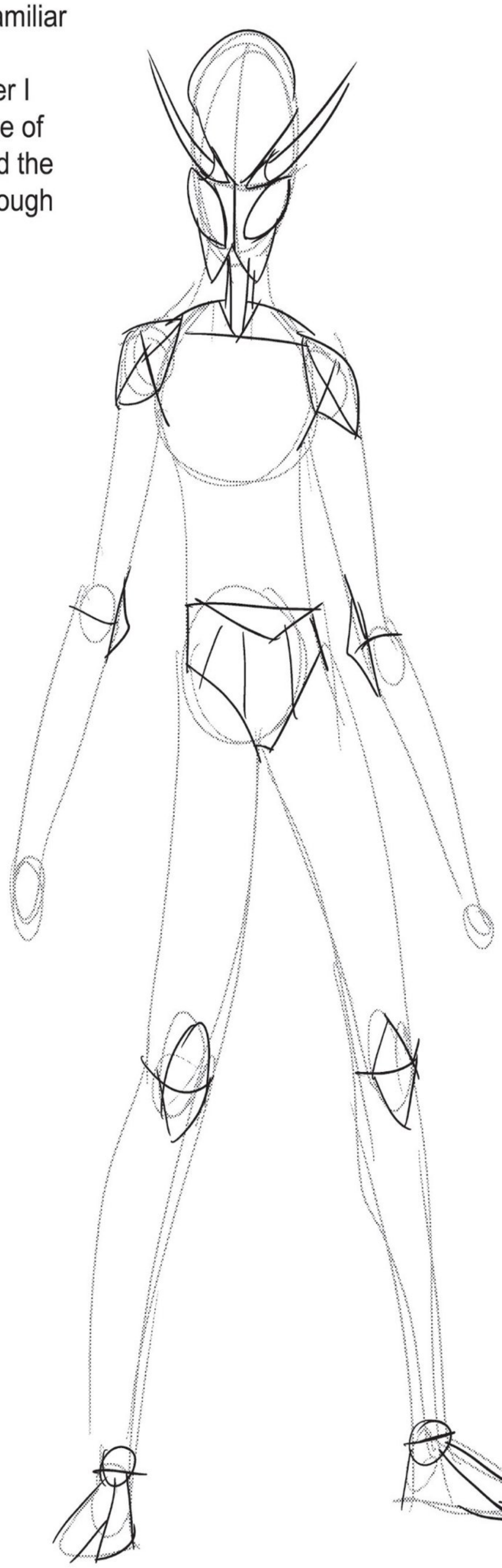
Insectoid Alien

Let's start with a fairly normal proportion guide for our "Sektor" alien humanoid.



Lesson 1: Alien Creatures

I had to become familiar with its points of articulation, so after I sketched the shape of the head, I outlined the joints here in the rough pencil stage.



Insectoid Alien

Next I sketched out the hand and feet.

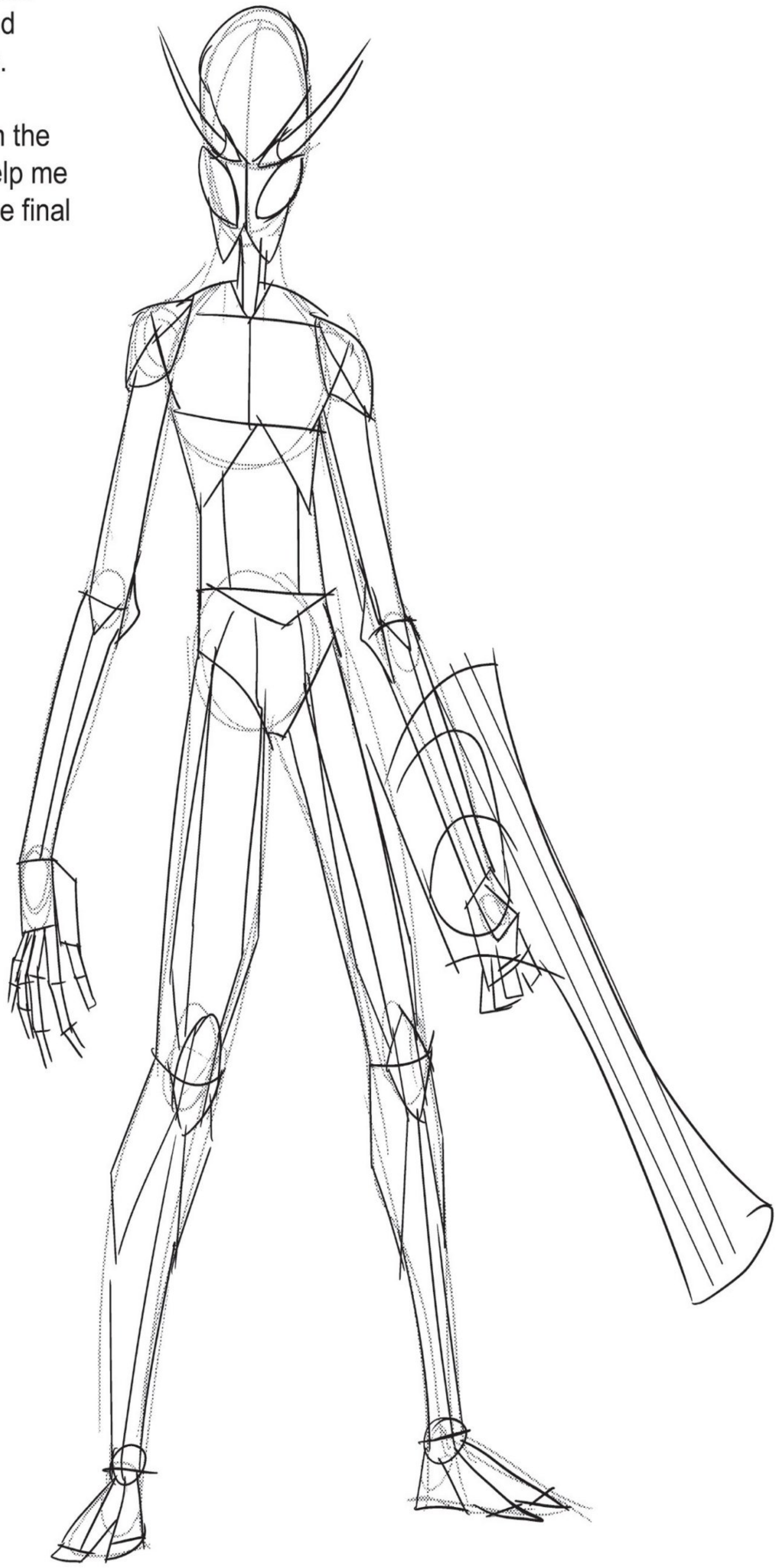


I also roughed out the shape of its alien blunderbuss.

Lesson I: Alien Creatures

Then I connected all joints and defined this entity's muscles and overall body shape.

A few guidelines on the blunderbuss will help me when I put down the final line art later.



Insectoid Alien

Final line art:

I started with the unfamiliar this time: the exoskeleton joints.

The difficulty is making them look rigid but also as though they are capable of bending.

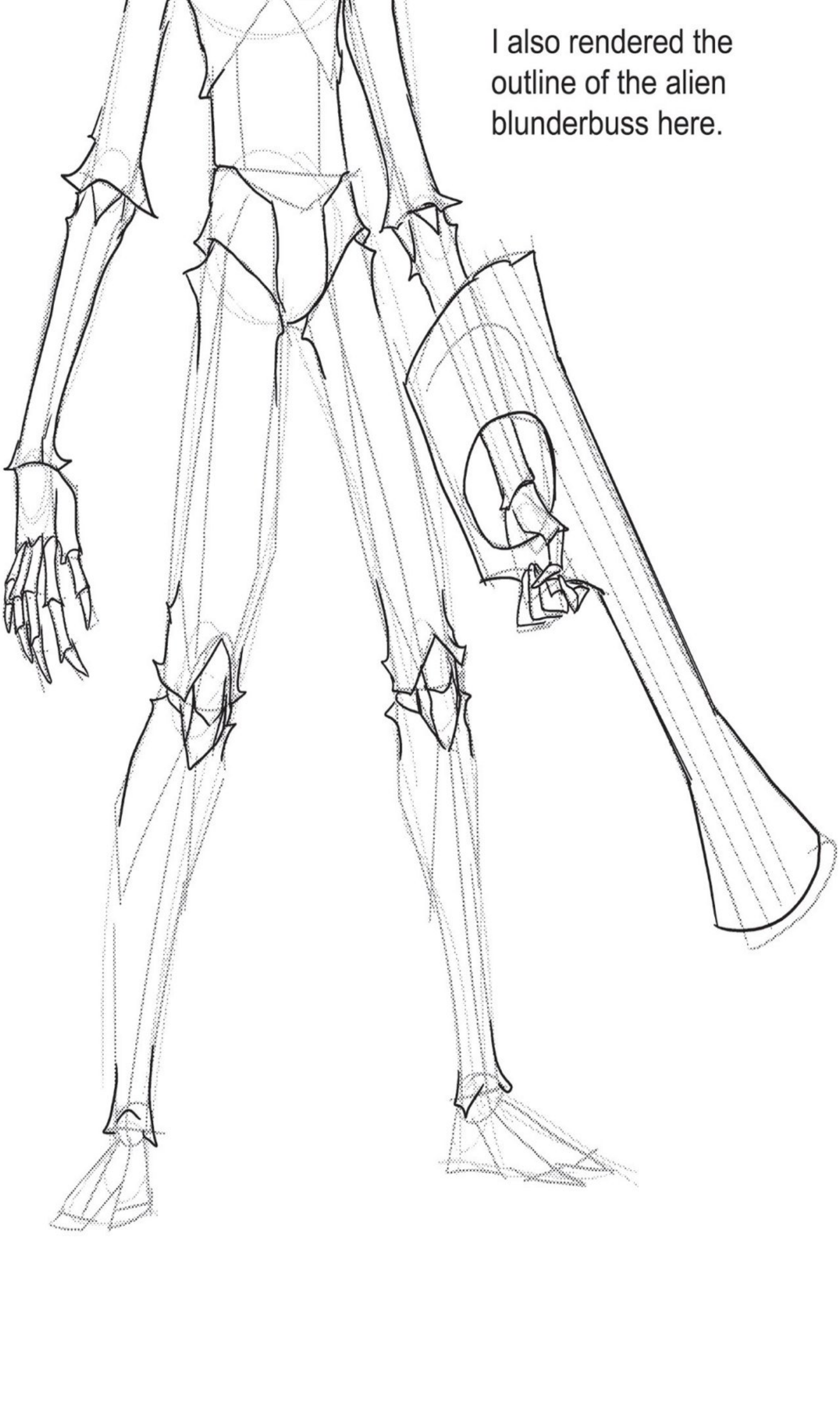


Lesson 1: Alien Creatures

Here I rendered the face, head and fingers, all the areas that help the creature express itself.

For the face, I sort of borrowed a few features from the housefly.

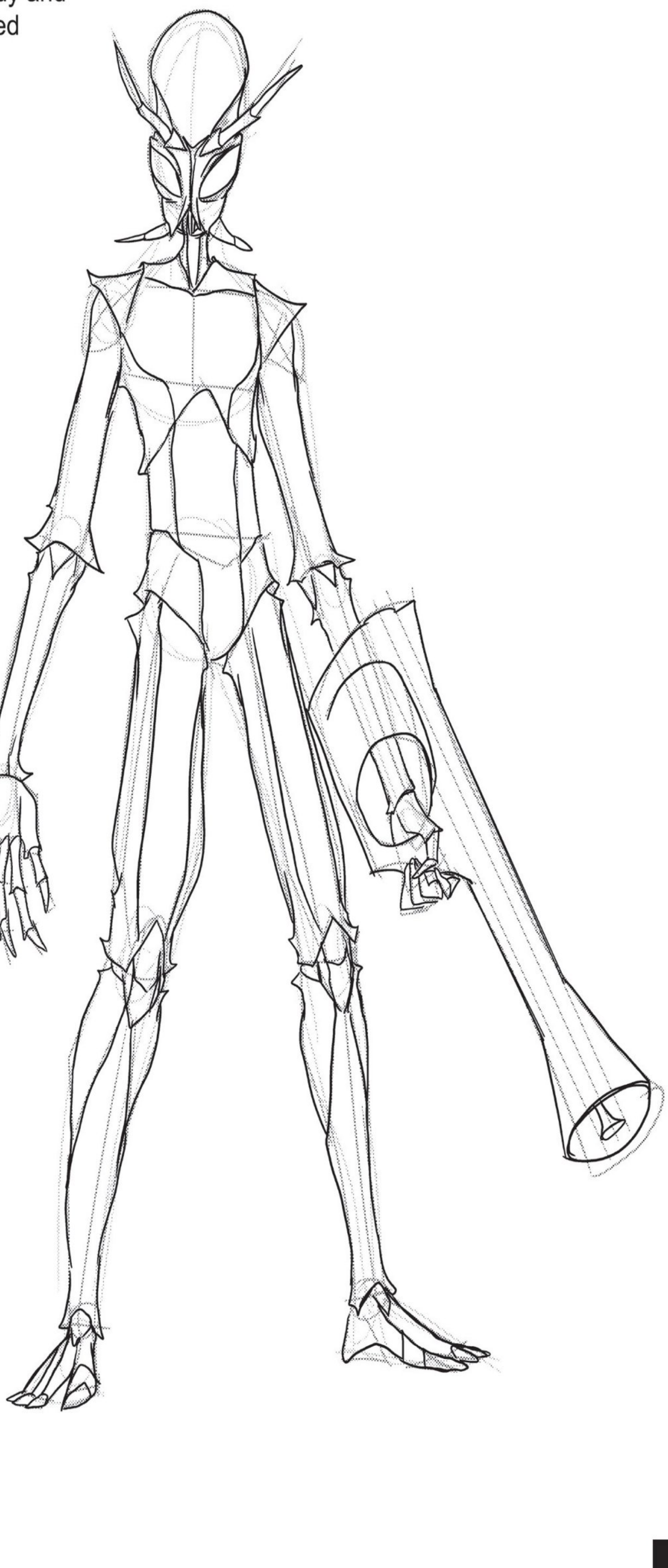
As I said, under a microscope, those suckers look kind of alien!



I also rendered the outline of the alien blunderbuss here.

Insectoid Alien

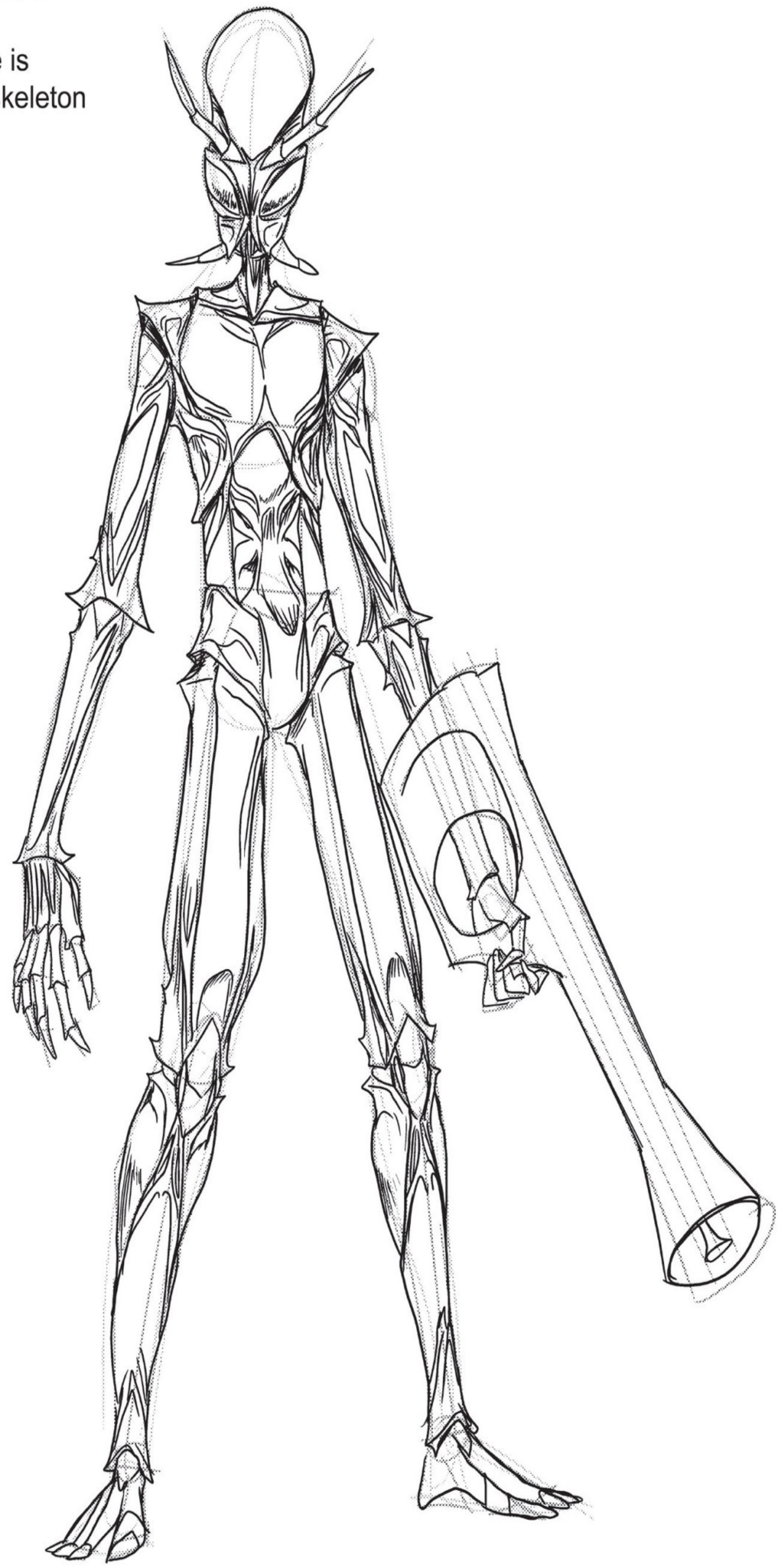
The rest of the lines rendered here fully define the body and the shape of the armored exoskeleton sections.



Lesson 1: Alien Creatures

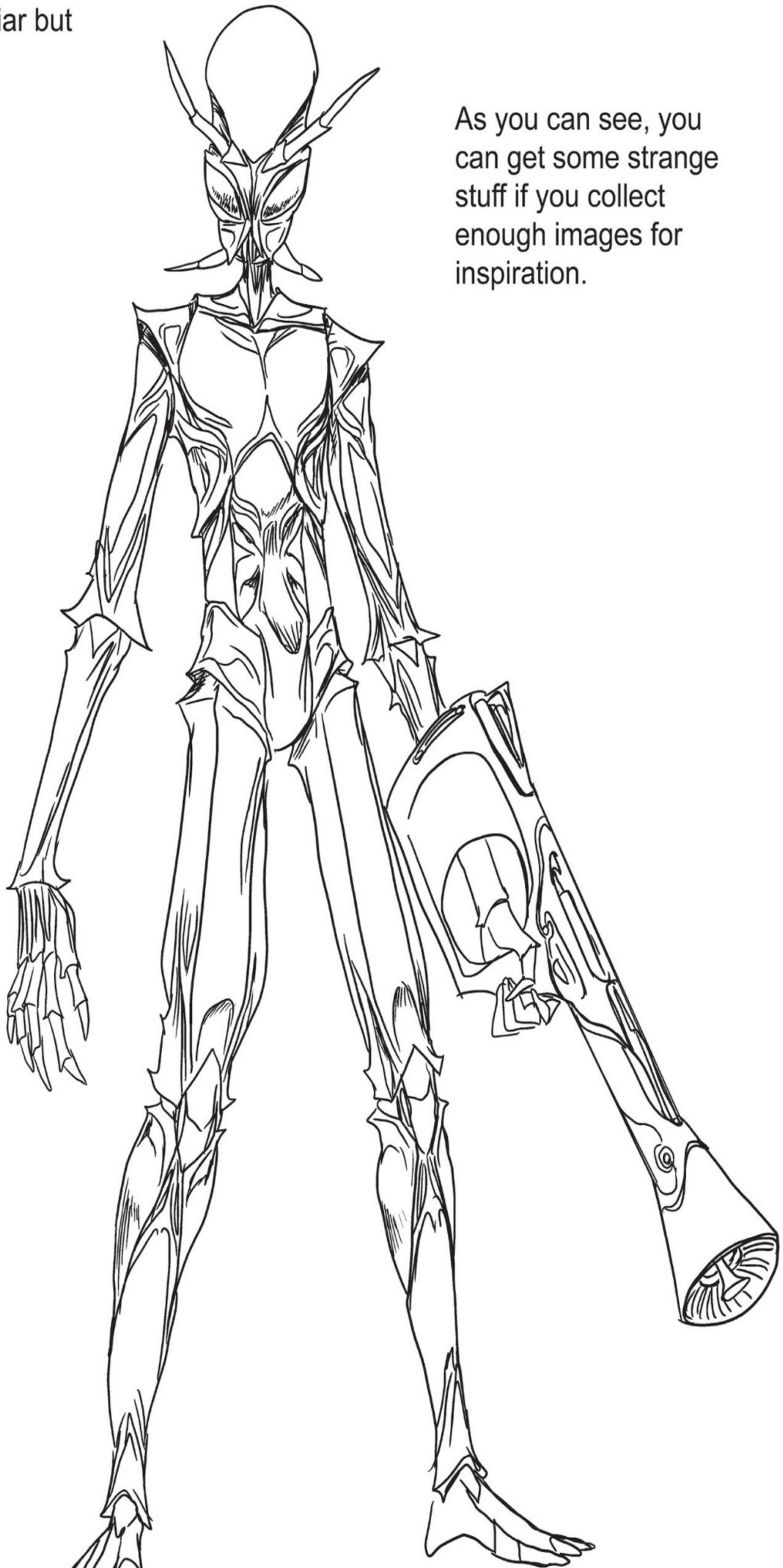
I added some detail to each of the sections of armor.

Each extruded ridge is inspired by the exoskeleton on a fly.



Insectoid Alien

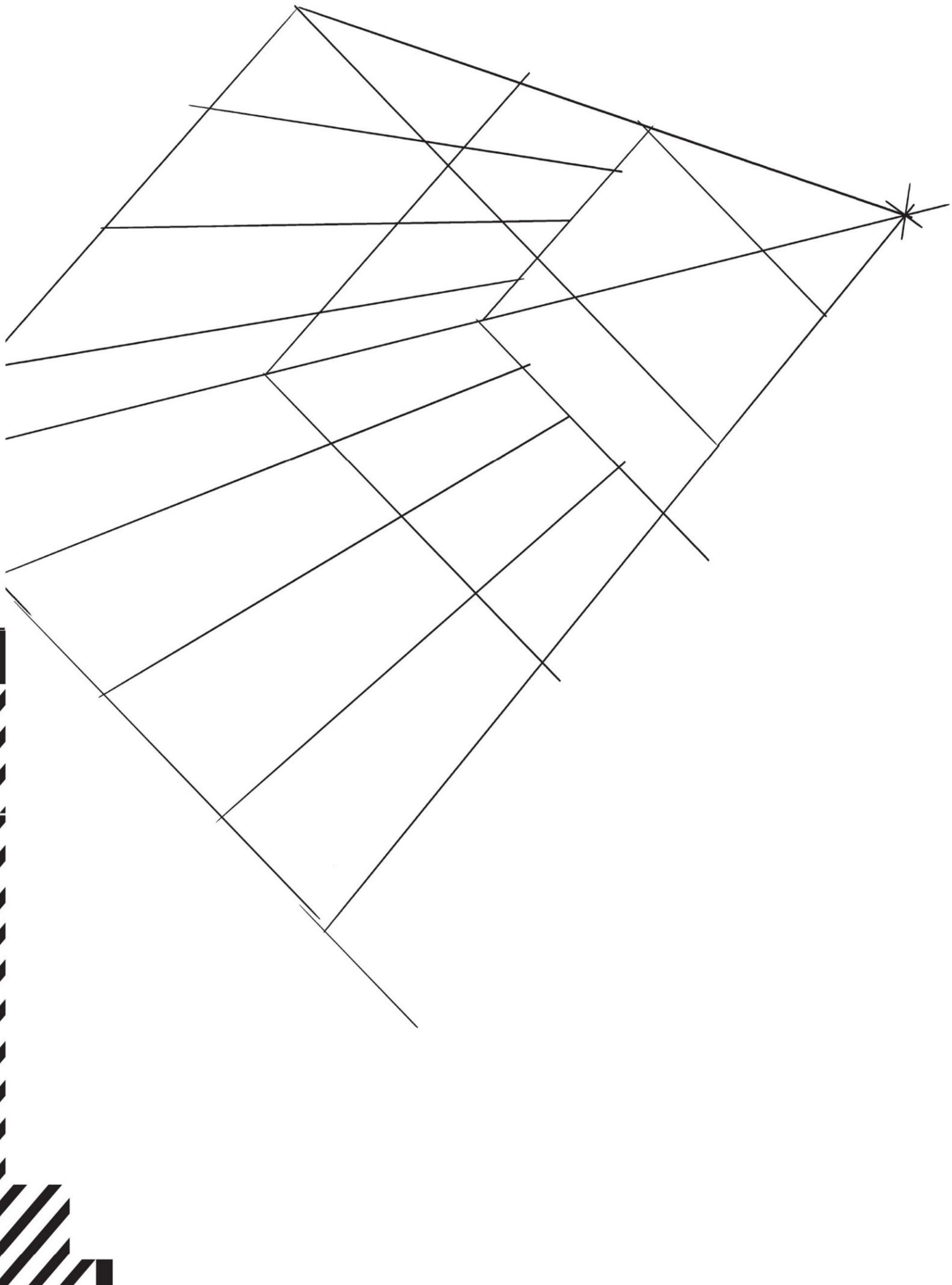
After putting down a few more details, the “Sektor” alien is complete with its familiar but menacing weapon.



As you can see, you can get some strange stuff if you collect enough images for inspiration.

Lesson 2 Alien Starships

A single line dividing the floor and wall will help me whenever I need to know where the midpoint in that space is.



Rendering Grid

Some extra geometric knowledge can help if you're using a light table or computer.

The middle of the floor can be defined further for the space you intend to mount your layout sketch.

Lesson 2 Alien Starships

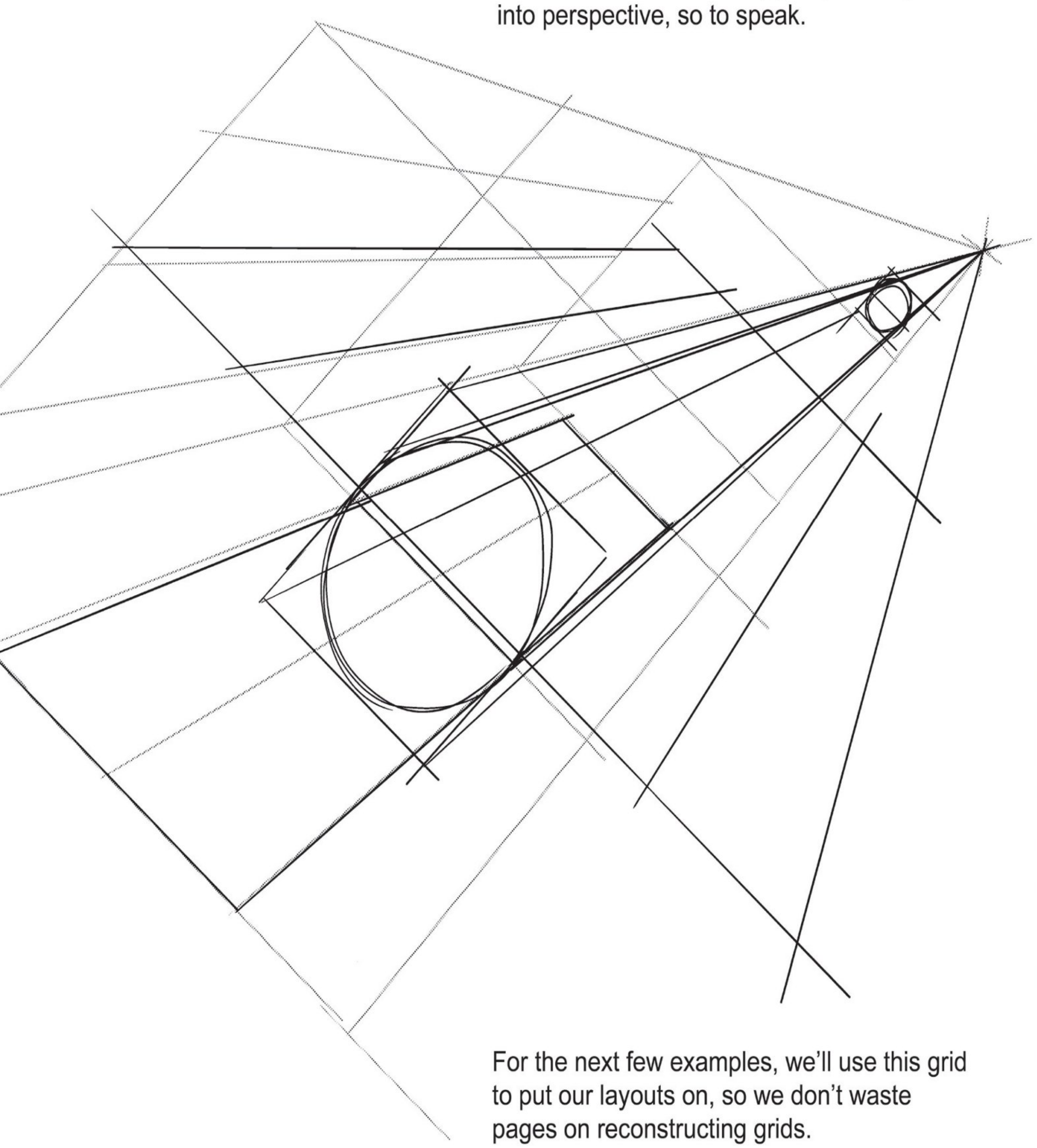
Since I like to make aircraft or rounded shapes, I often construct my grid with a spacial reference to how a cylinder might fit.

Rendering Grid

Sometimes I like to put wings on my designs, so I add some details to help me figure out the distances in 3D space.

Remember, these are just geometric reminders for your layout sketches.

Grids can be there to help you put things into perspective, so to speak.



For the next few examples, we'll use this grid to put our layouts on, so we don't waste pages on reconstructing grids.

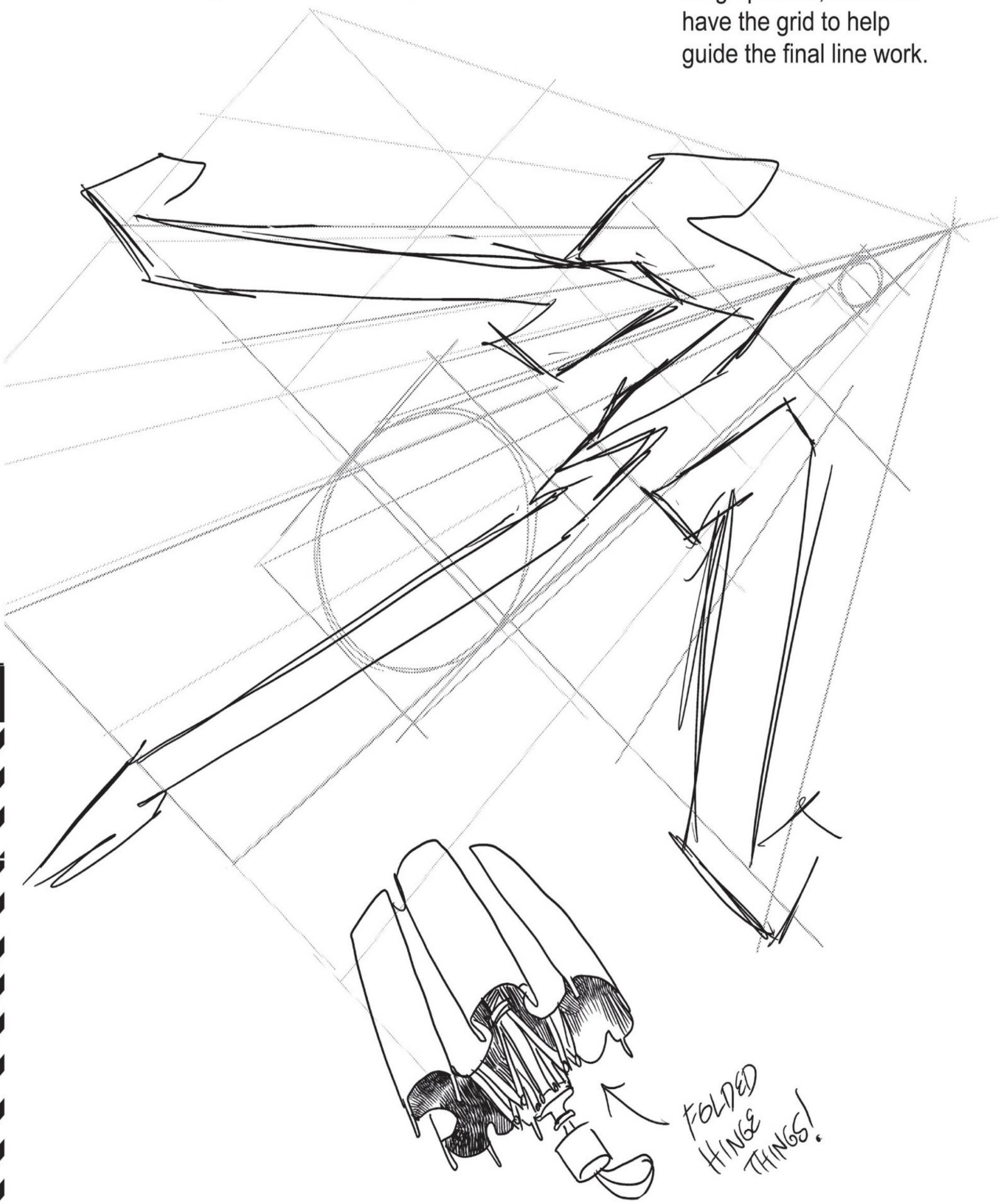
Now that the math's all done,
let's make some alien spacecraft!

Lesson 2 Alien Starships

Just like alien beings, spacecraft can be inspired by objects or creatures you've seen before. This craft was inspired by the inside of a folding umbrella.

First, I used my grid to help me lay out the folding umbrella strut wings.

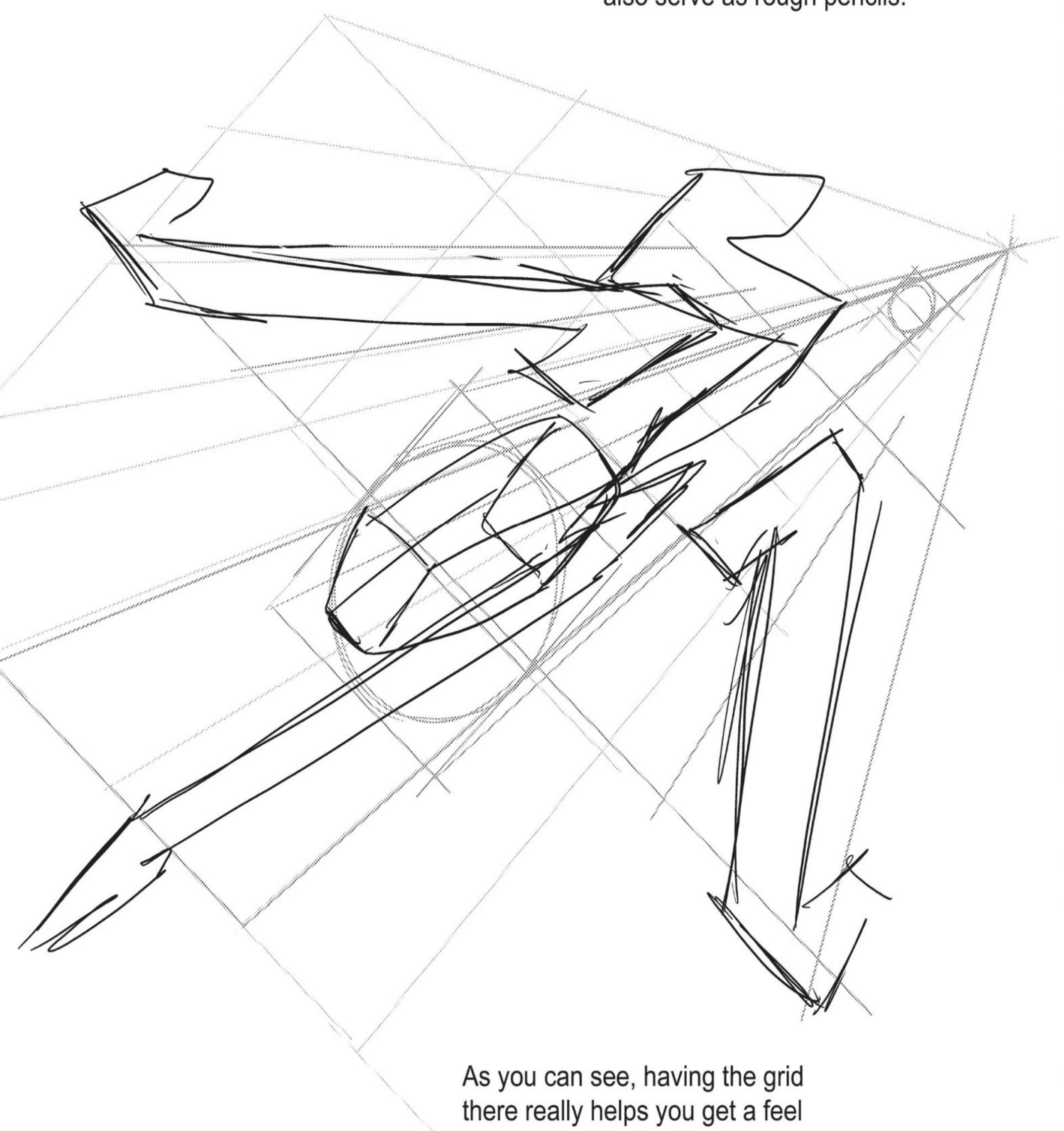
In this case, the layouts can also double as the rough pencils, since we have the grid to help guide the final line work.



Fold-Wing Craft

Next, I sketched out a nice, slightly tapered cube to serve as the space for the cockpit.

Whenever you're doing the layouts, try to keep your shapes as simple as possible, even when the layouts also serve as rough pencils.

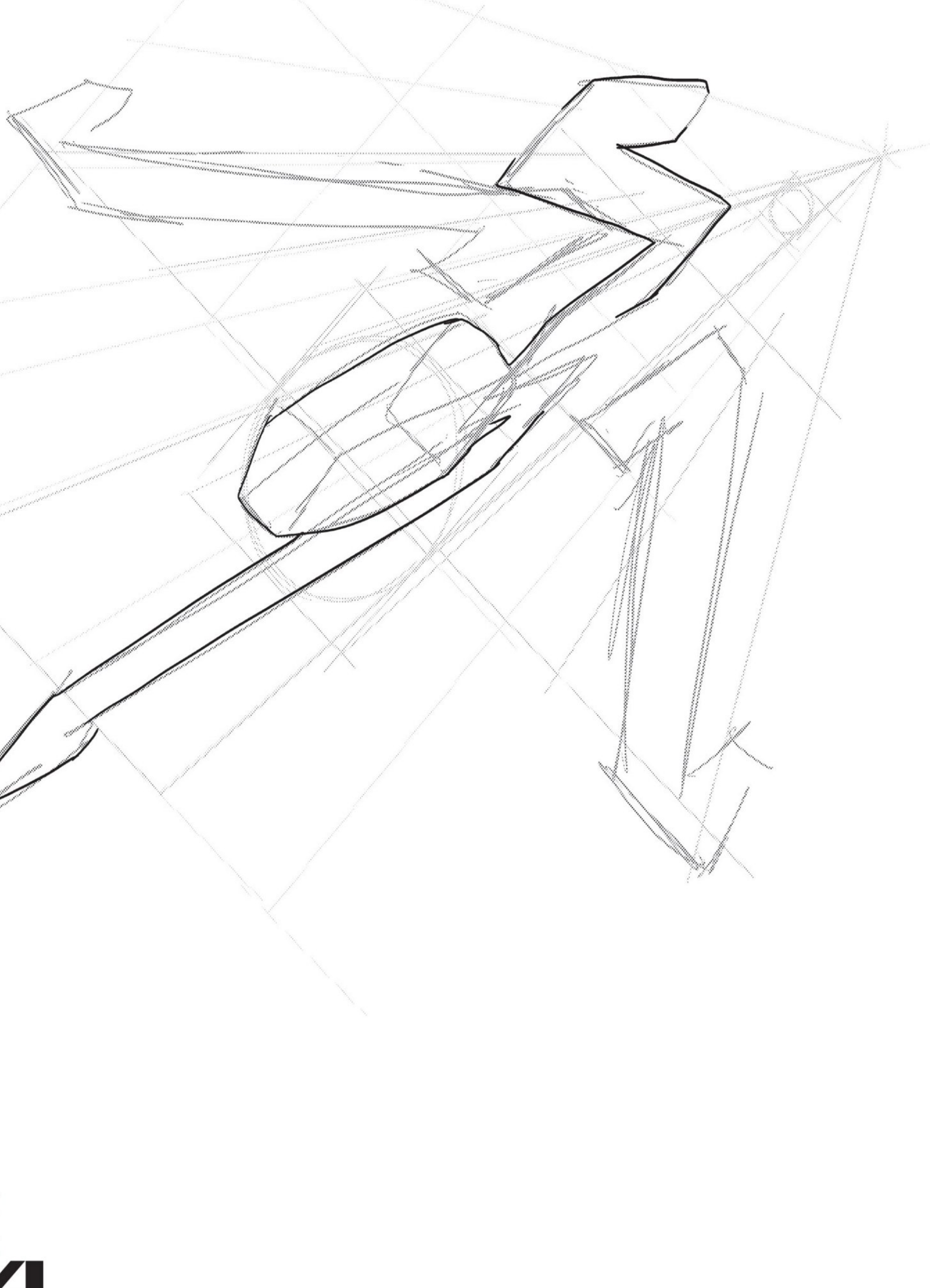


As you can see, having the grid there really helps you get a feel for the 3D space.

Lesson 2 Alien Starships

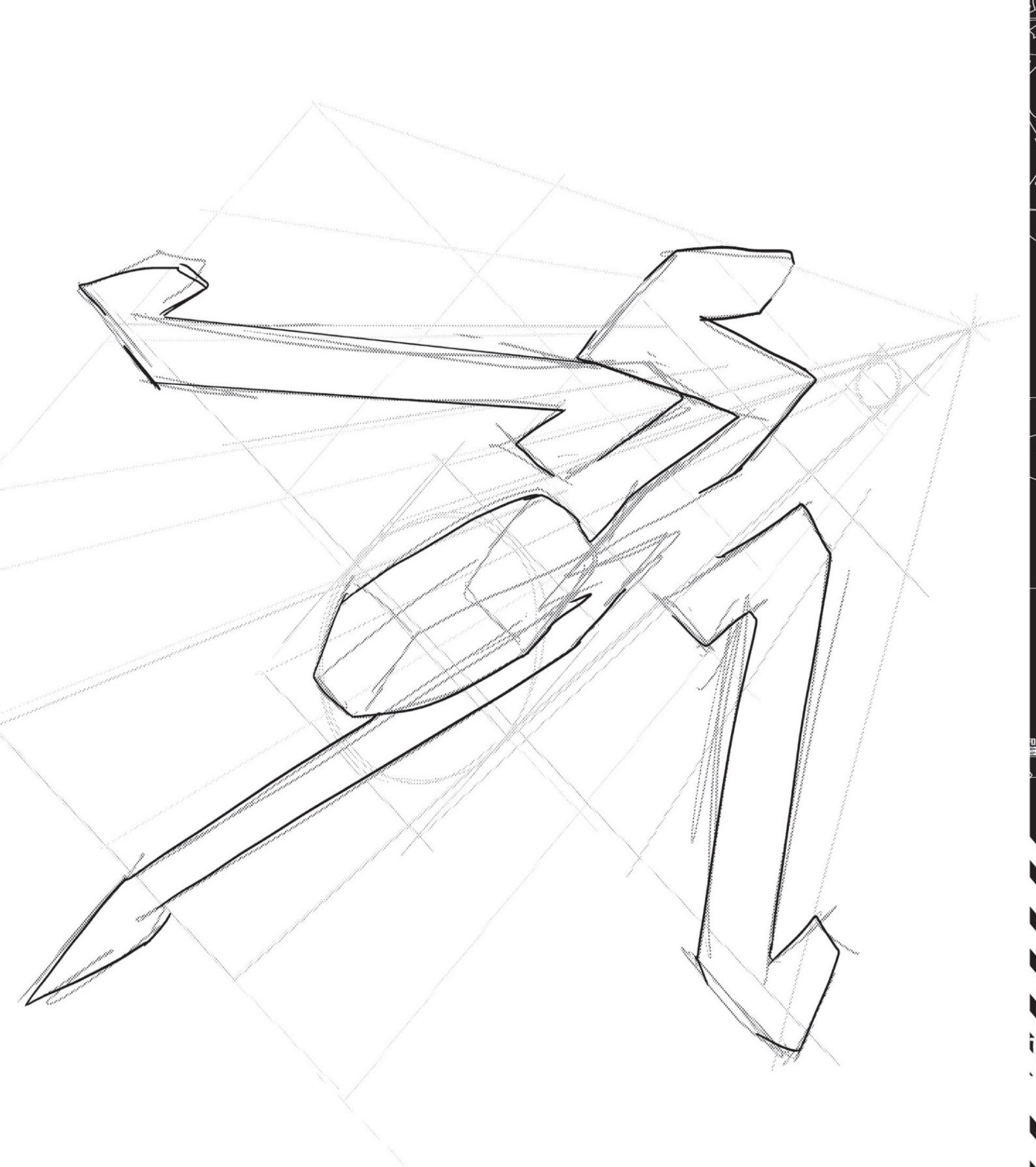
Final line art:

Here, I've defined the vertical wing area and the cockpit area first.



Fold-Wing Craft

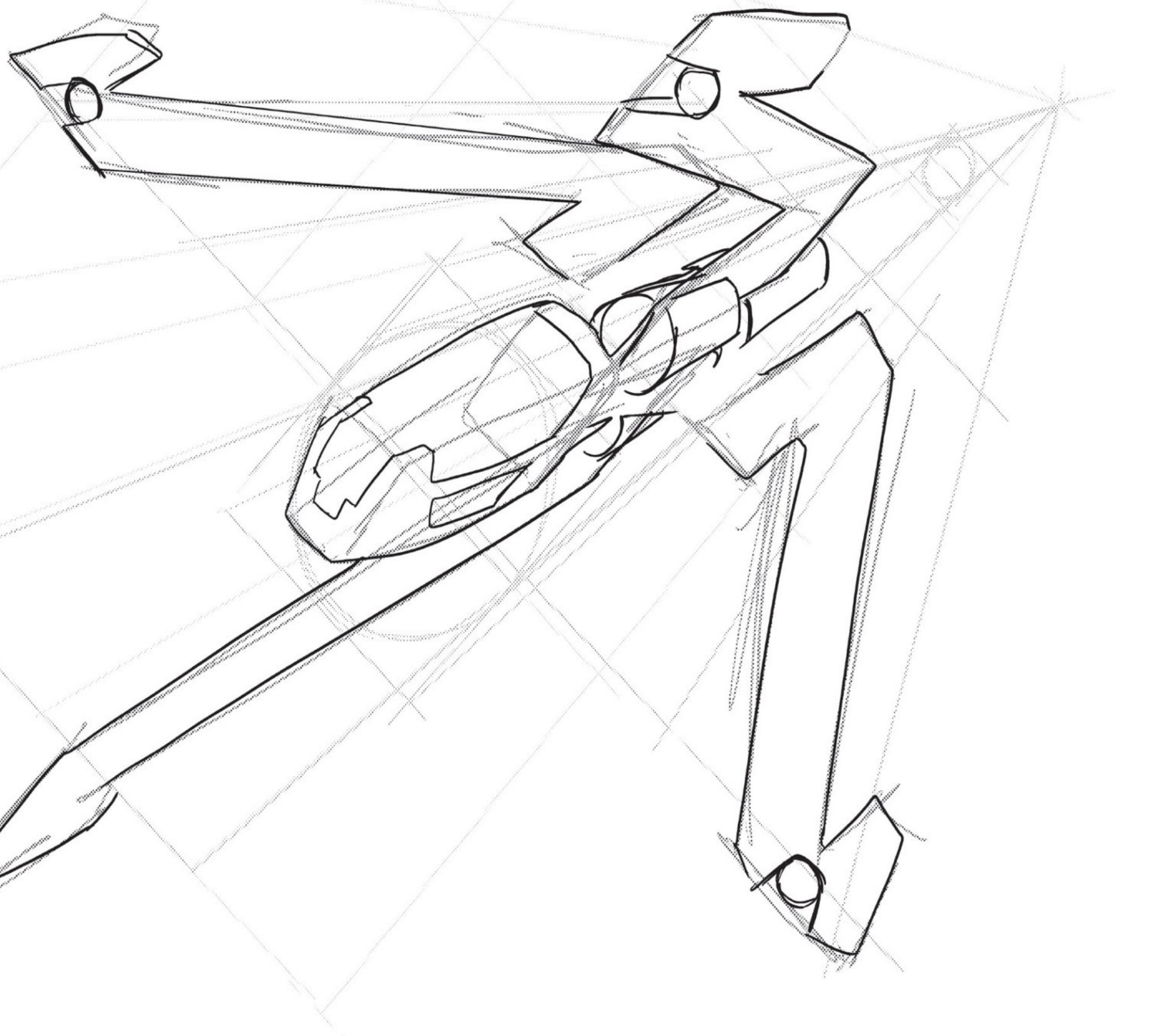
Here, I rendered the
horizontal wing final line art.



Lesson 2 Alien Starships

From here, I started on the details on the engine block and the look of the cockpit windows.

I also started work on details that remain consistent throughout the ship.



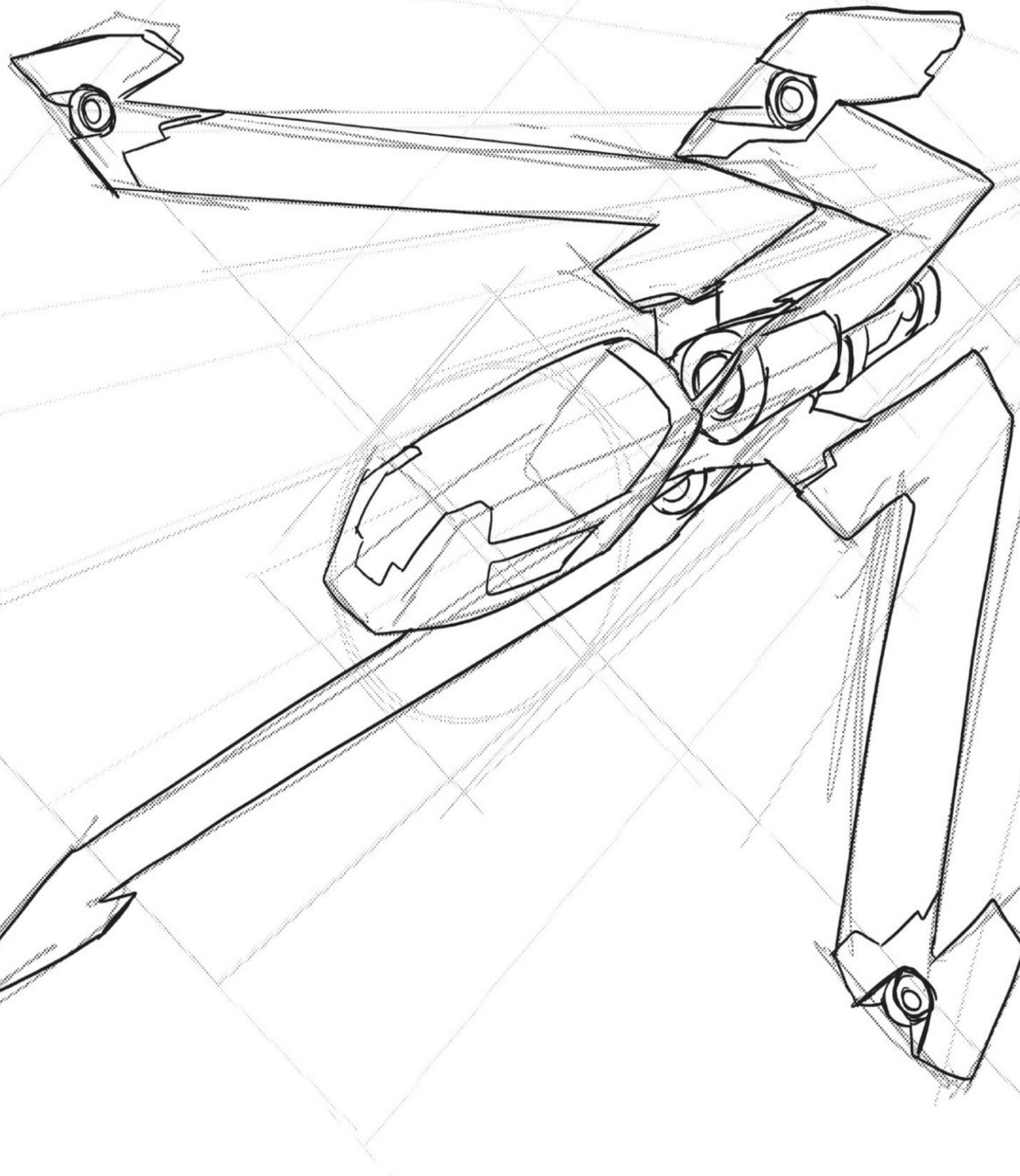
Here's how I created the "laser ports":

The shape first...



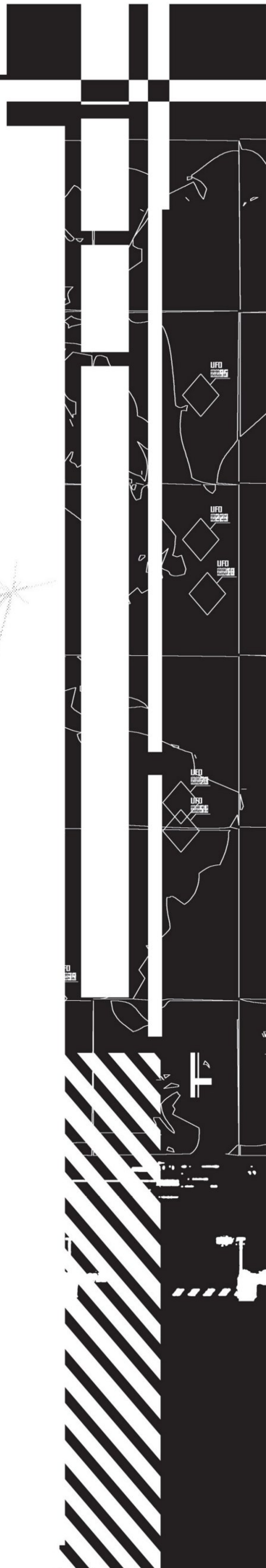
Fold-Wing Craft

A few more lines helped me render the whole shape of the ship, and I started on the next part of my repeating detail, the laser ports.



Two more extruded circles help define the laser port details.

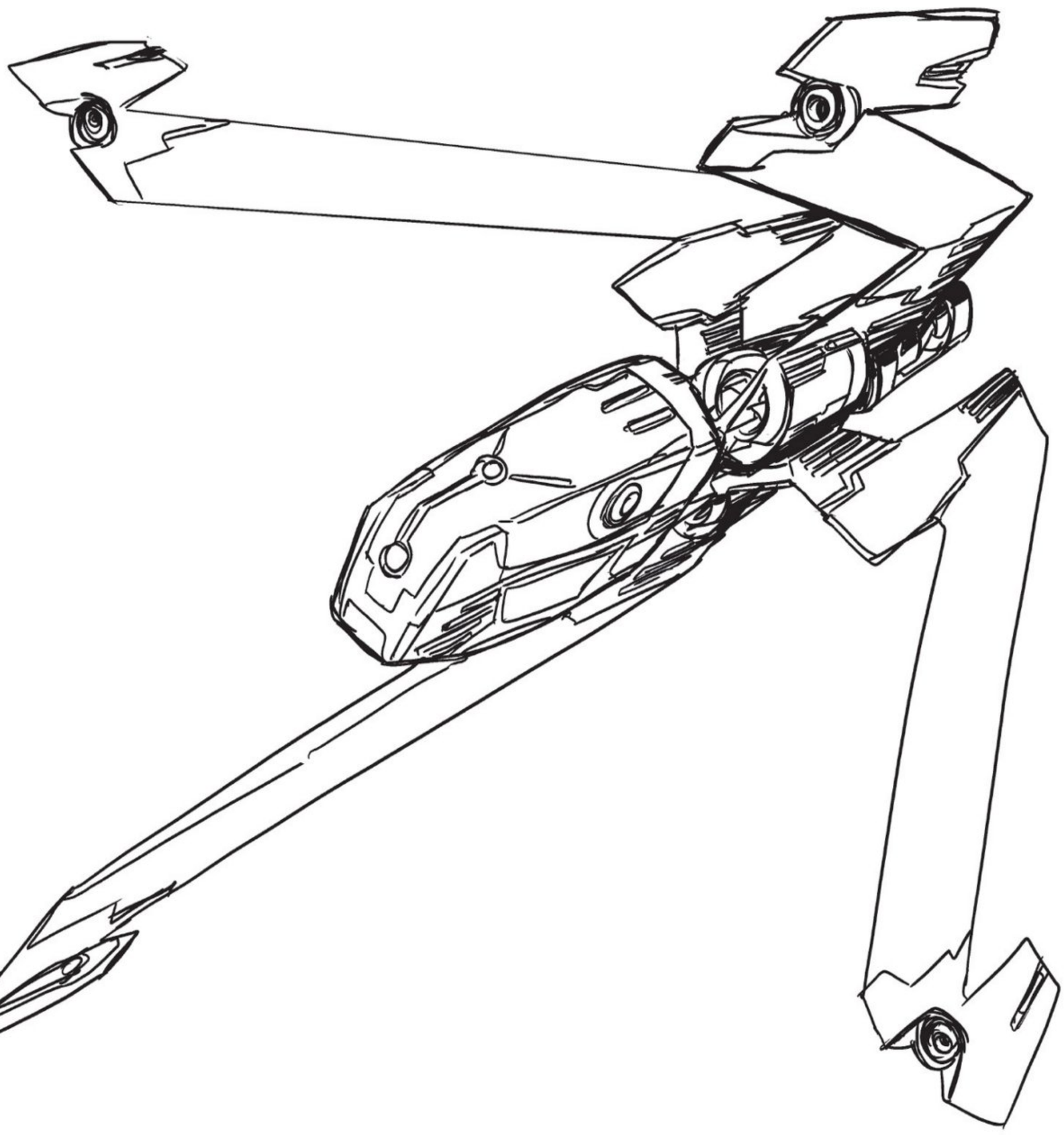




Lesson 2 Alien Starships

Finishing touches with added detail are all this craft needs to begin its invasion campaign.

The nice thing about simple designs is that they're easy to reproduce when you need to fill the skies with them.



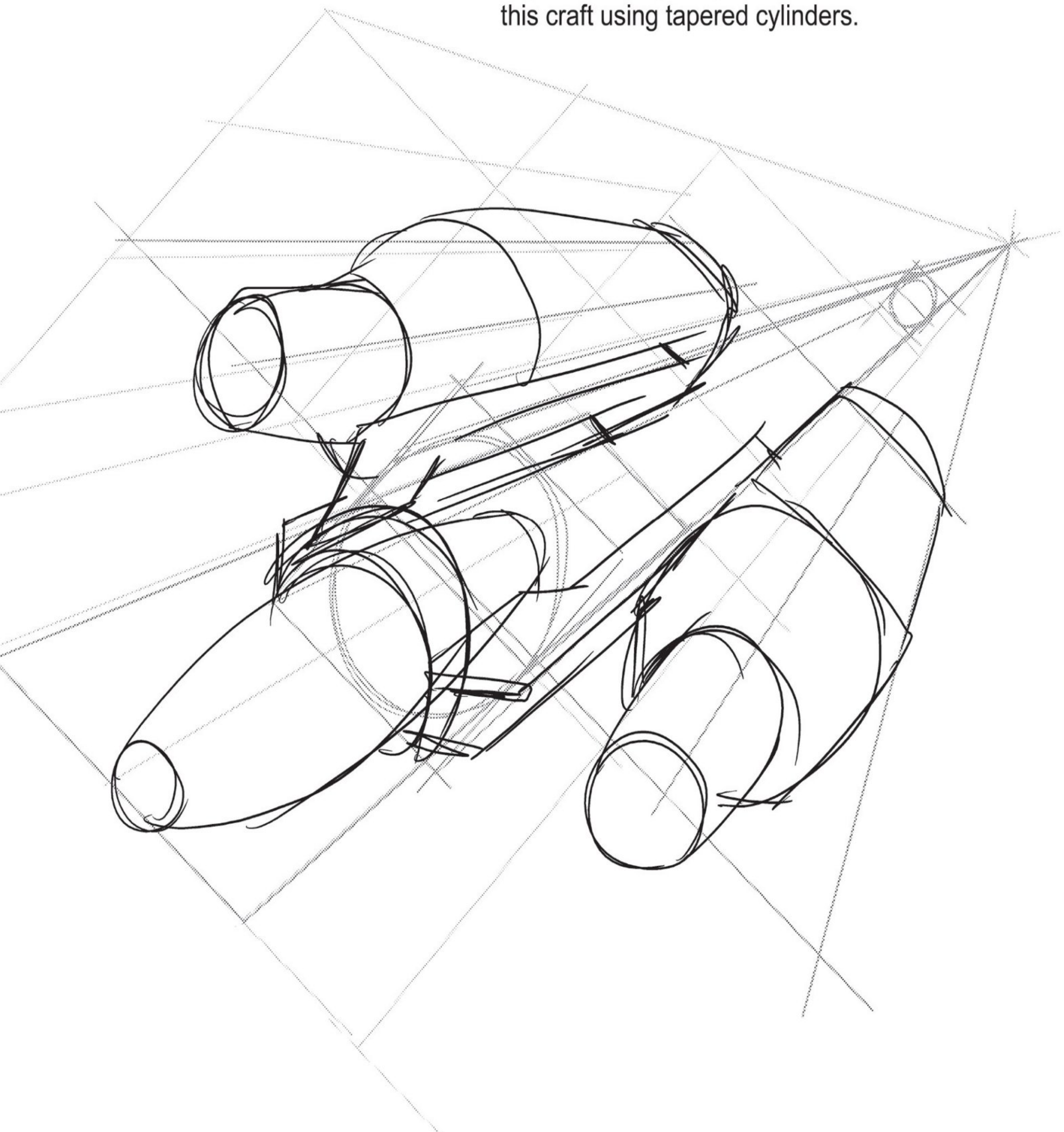
Some shading is all the extra detail this laser port needs.



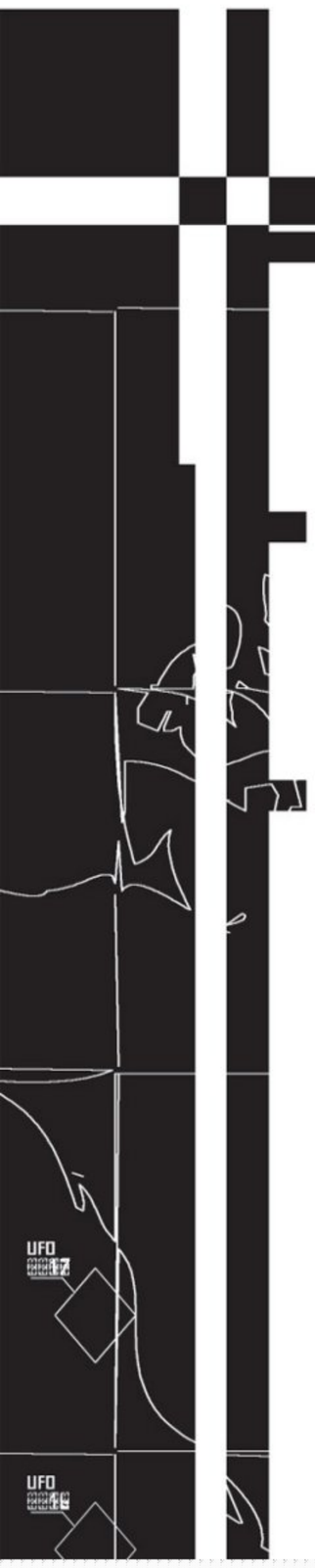
Plasma Drone

This next design was inspired by one of my eraser heads.

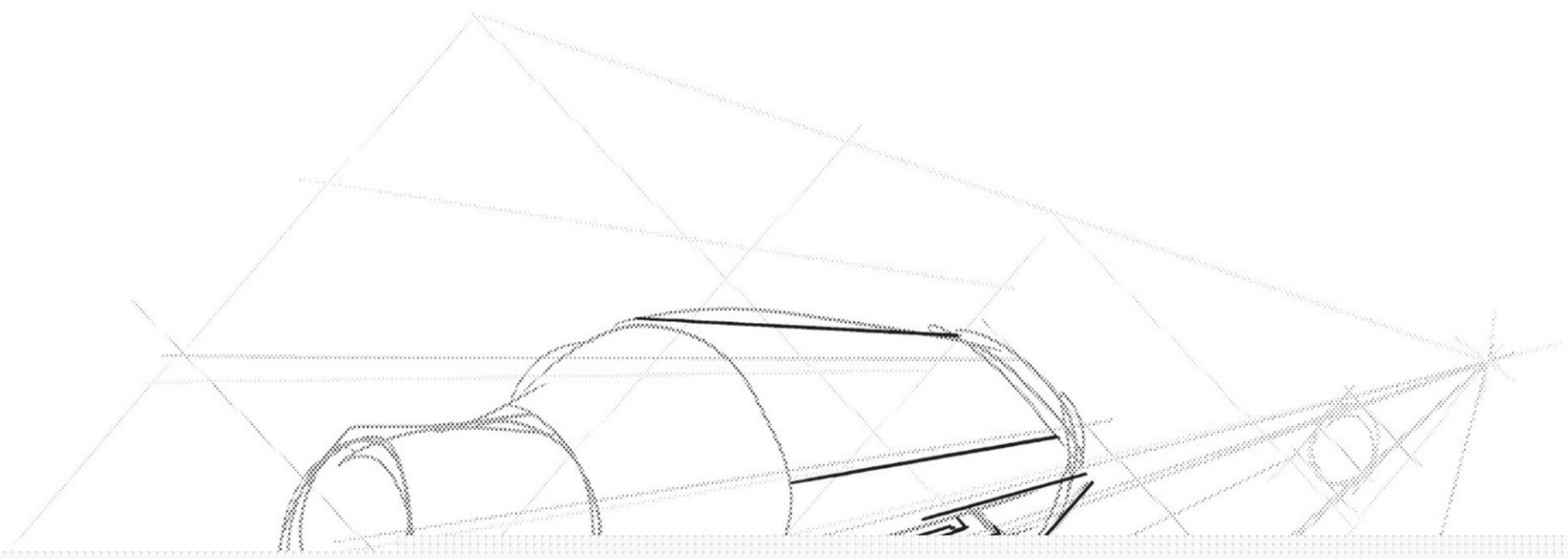
Using the grid, I was able to sketch together the layout/guidelines for this craft using tapered cylinders.



Lesson 2 Alien Starships



For the final line art, I started with the engine struts and began placing my repeating detail element.

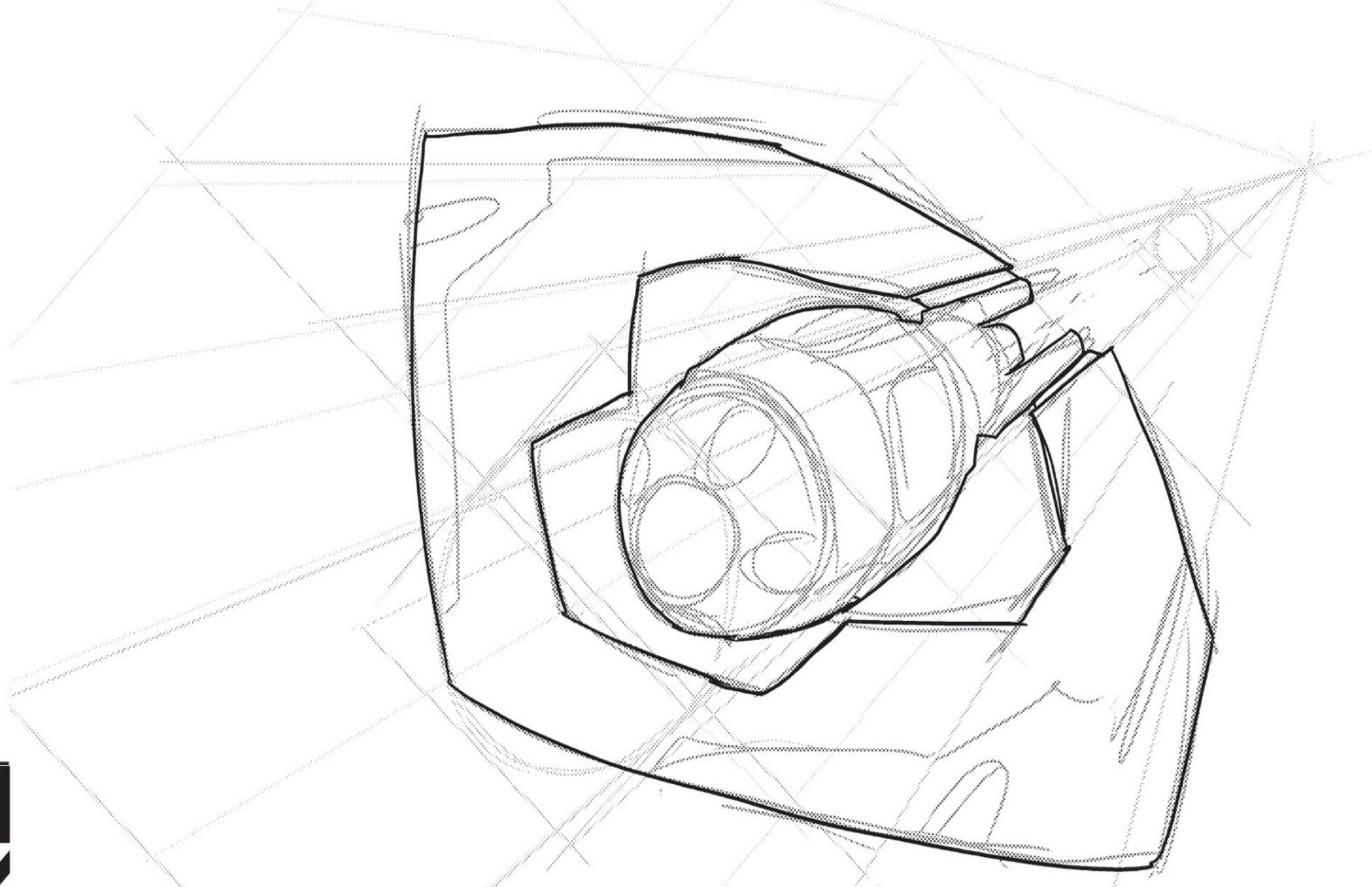


Lesson 2 Alien Starships

The final line art for the hex-wing comes next.

I thought about having the wing and body as one solid piece, but gaps and holes left by design and empty shapes add to the craft's overall appearance.

An empty shape is an aspect of detail that adds different geometrical properties to a craft or wing's design when carefully introduced.



Within this wing is a combined octagon and hexagon empty shape in which the main craft body can sit.

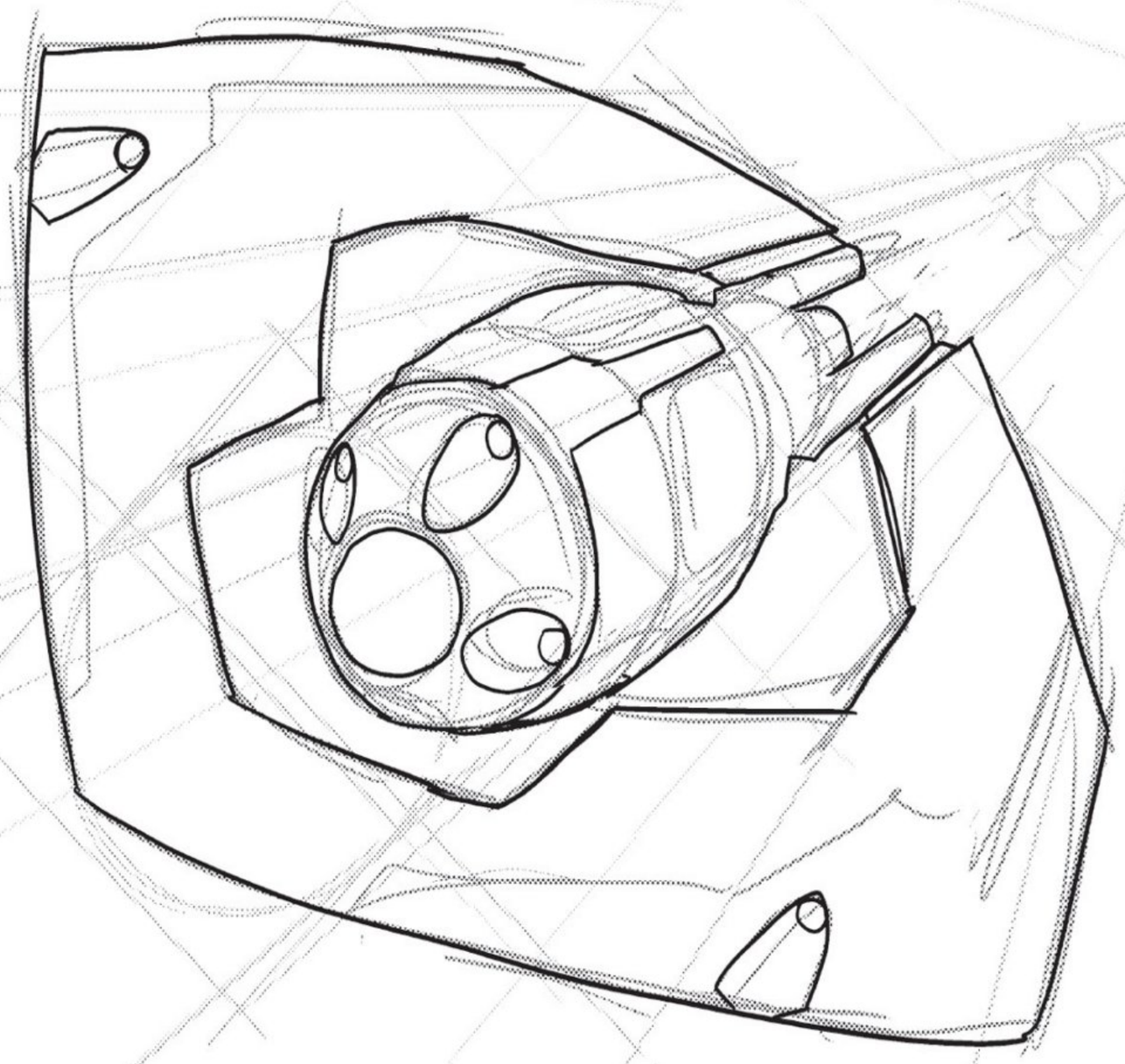
Try not to overwhelm an object with empty shapes, or they'll become more like unwanted, unplanned "holes".

Assault Drone

From here, I separated sections of the craft's wings and main body.

Sometimes you want to make things appear modular or easily interchangeable.

If an element is visibly in its own section, then that element appears to be removable or easily maintained.



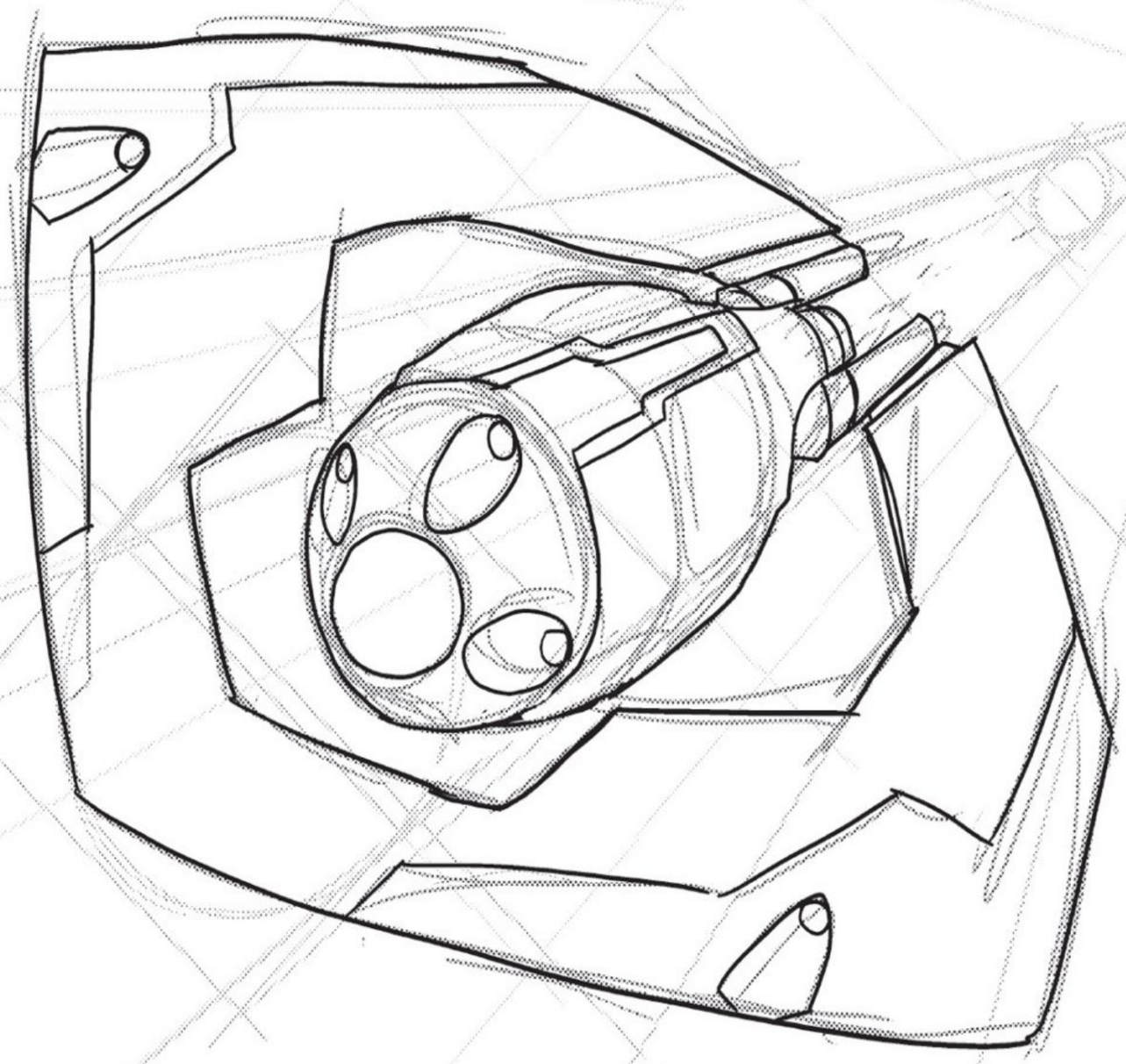
For the main body, the front section is designed to come off to be exchanged with a different mission loadout.

The laser ports on the wings might be modular, but are probably designed for easy maintenance first and foremost.

Lesson 2 Alien Starships

These next detail lines are there to define the transition areas between sections.

I find doing this really helps folks differentiate between ship sections. A little extra detail defines the border between ship sections with different purposes.

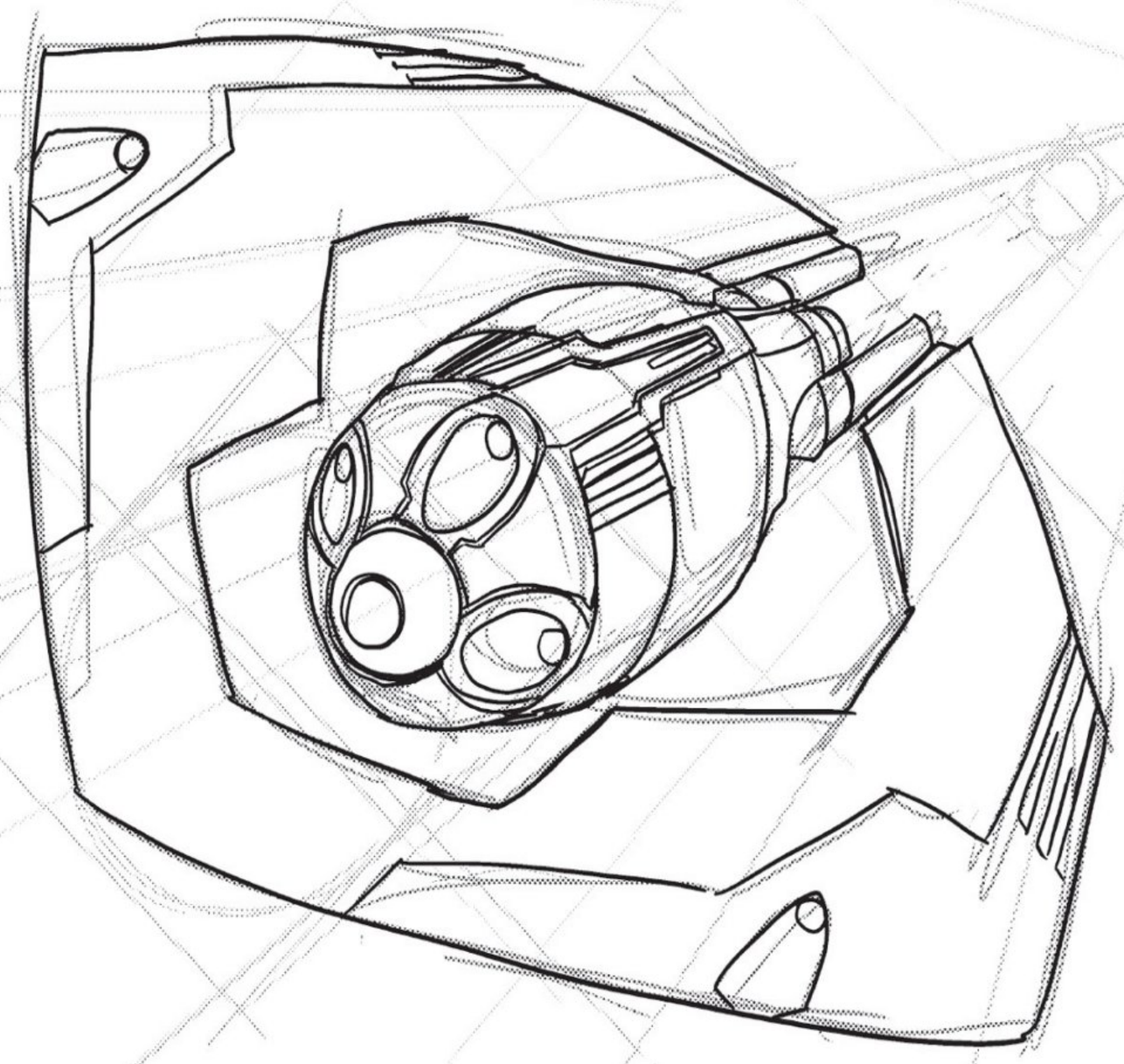


Assault Drone

Now I start working on a signature detail that is reused throughout the ship.

Think of signature, repeating details as a design feature that could be essential to the function of the craft.

Real-world repeating details on real-world technical objects include tire rims on a car; ailerons, rivets patterns and intakes on a jumbo-jet; and armorer screws on a pistol. If you drew two different types of car rims on a sports car, it would look a bit off. Tire rims are a detail you have to reproduce. Technical objects have details that are reused.

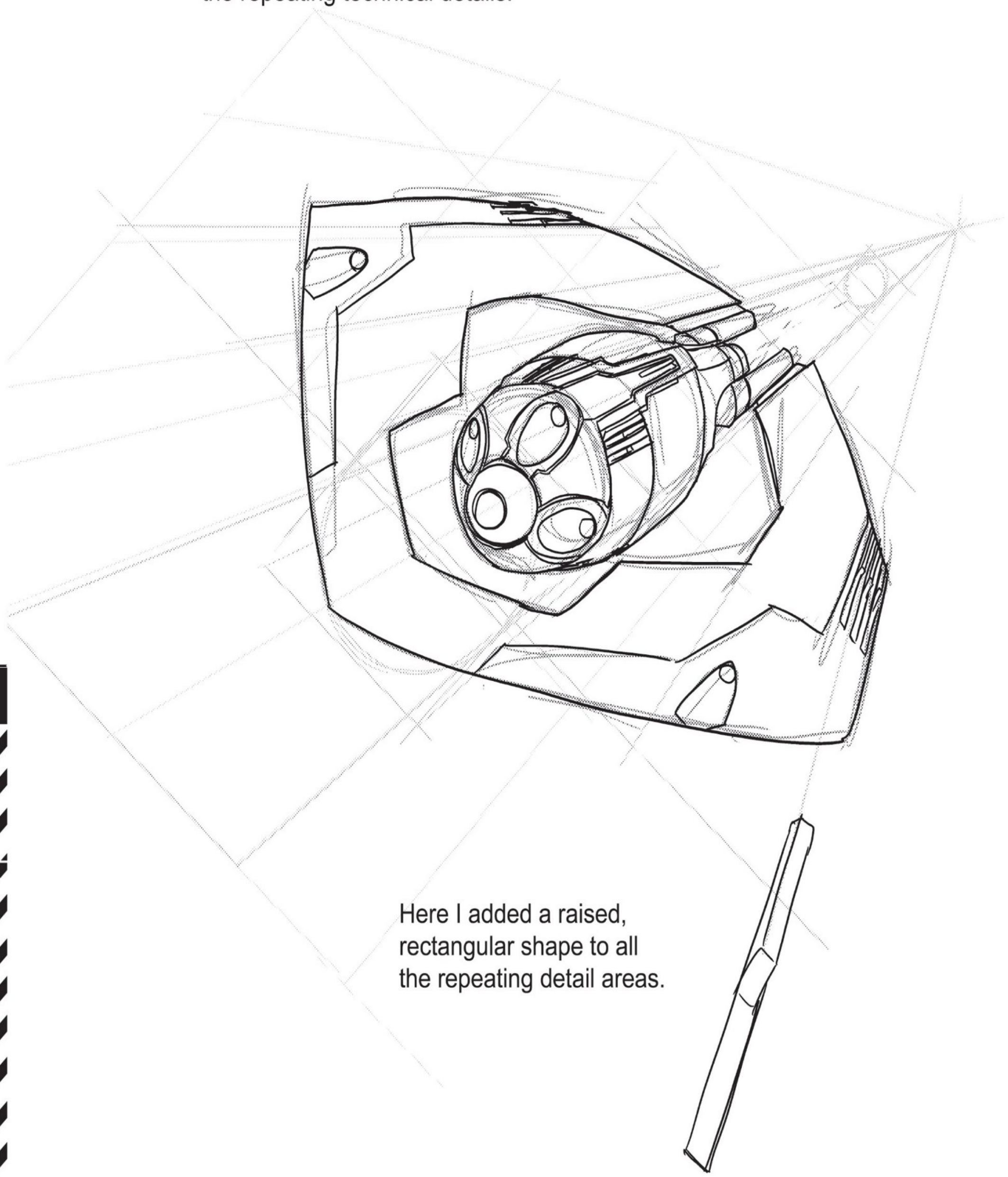


So when making technical objects from your imagination, imagine a technical detail that has been reused throughout the design.

For this repeating detail, we'll start with a half-finished rectangle.

Lesson 2 Alien Starships

At this stage of the final line art, I just continued refining the repeating technical details.

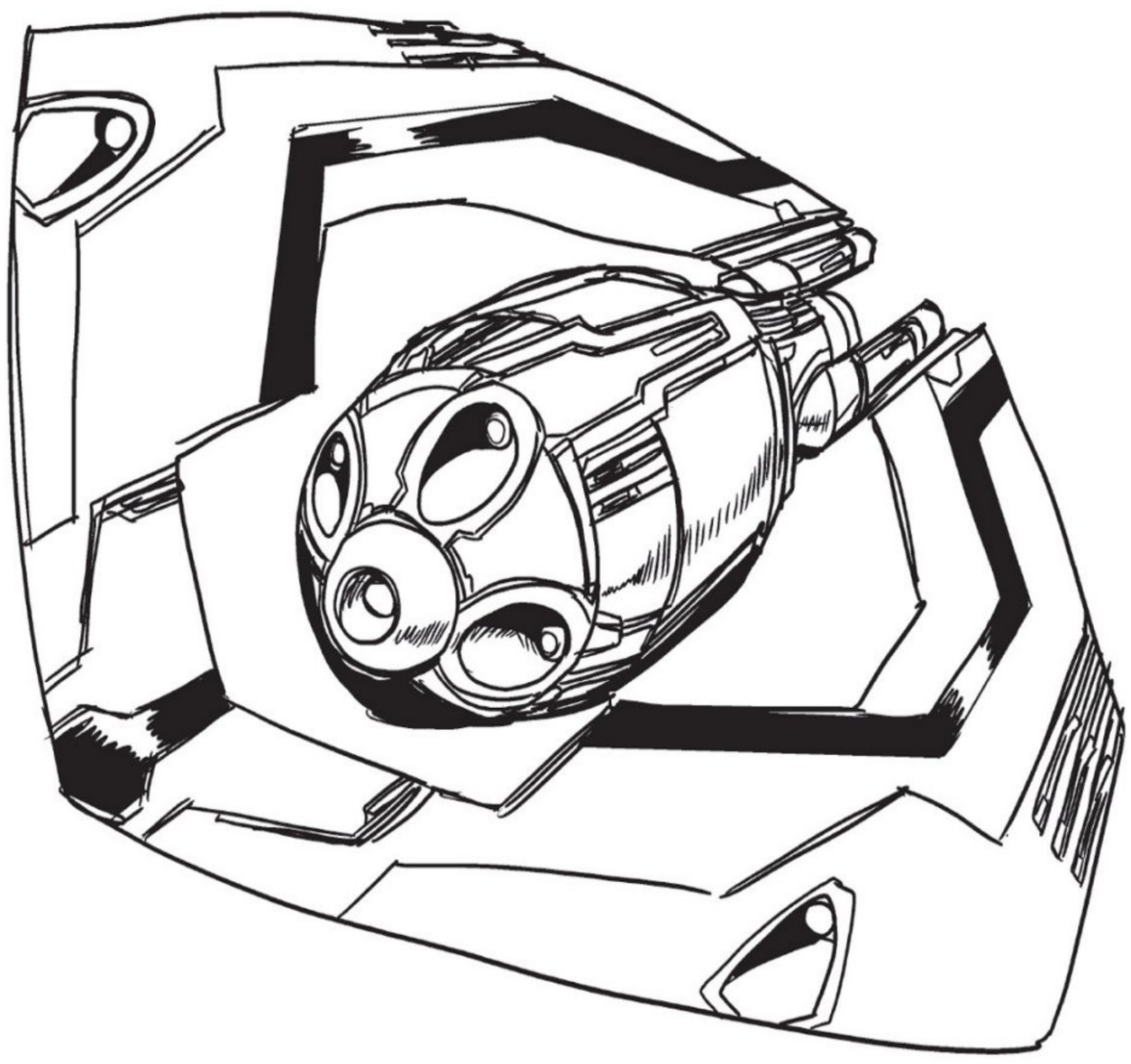


Here I added a raised, rectangular shape to all the repeating detail areas.

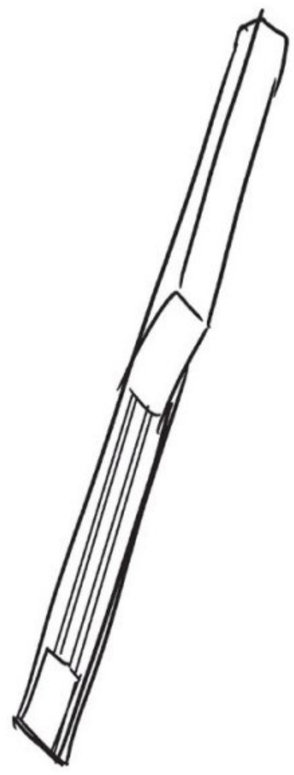
Assault Drone

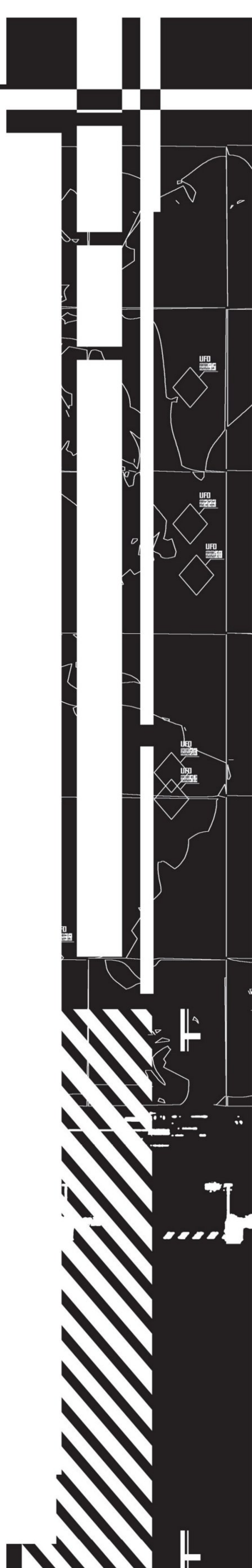
The finishing touches on this drone fighter were finalized here.

I reinforced the hex design of the wing with some “racing stripes” that can be associated with a squadron’s colors.



The last section of the repeating detail is a few lines and a square shape within the last open area of the first rectangle.





Lesson 2 Alien Starships

This next craft was inspired by the Uni-ball® Signo™ pen on my desk.

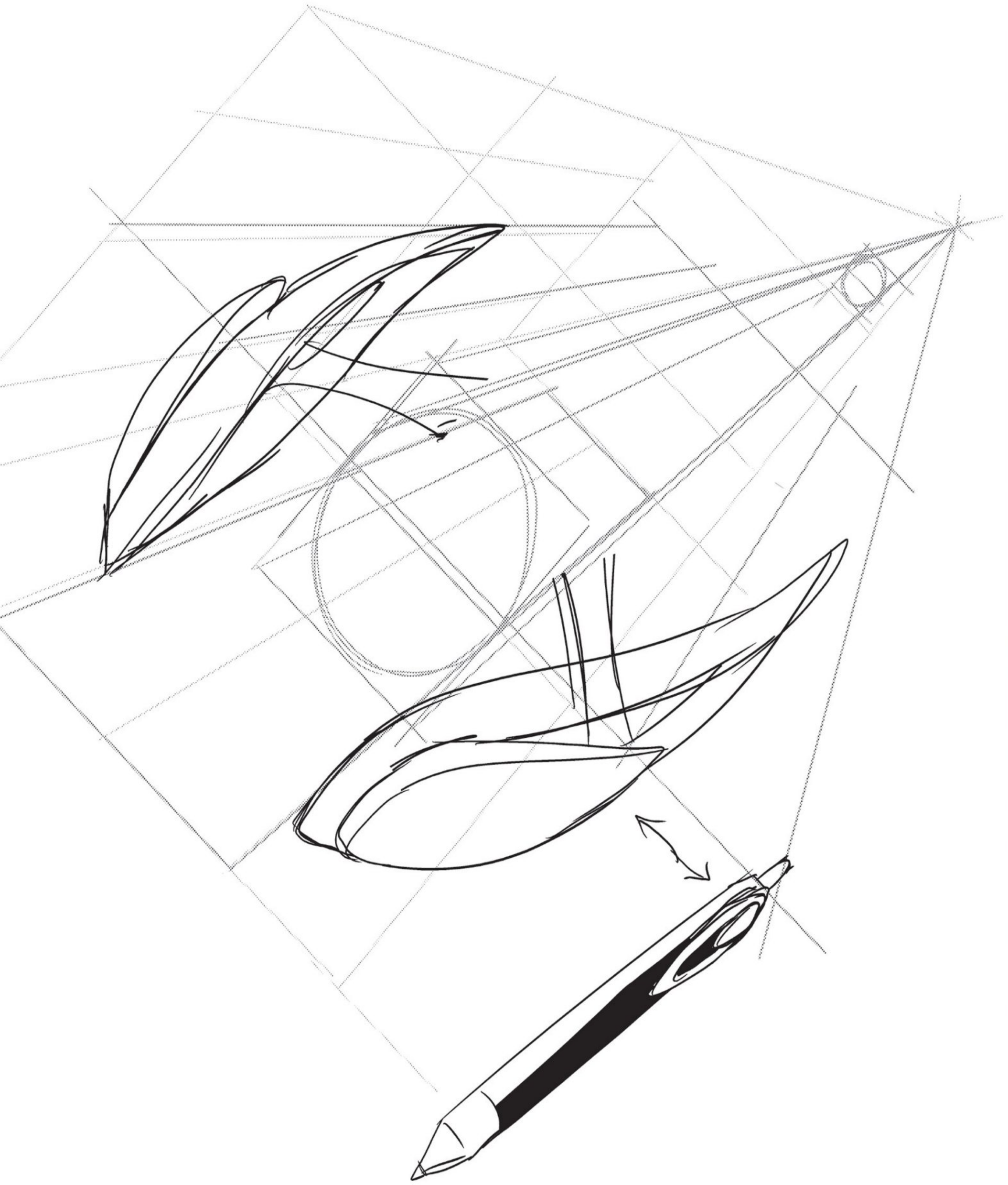
The pen clip had such a strange design...two embossed teardrops, with the main teardrop holding an empty shape inside it.

I just had to include that design in a starfighter's wing.

So with the perspective grid ready to go, I worked on the layout guidelines for the left wing, as the craft is heading towards us.

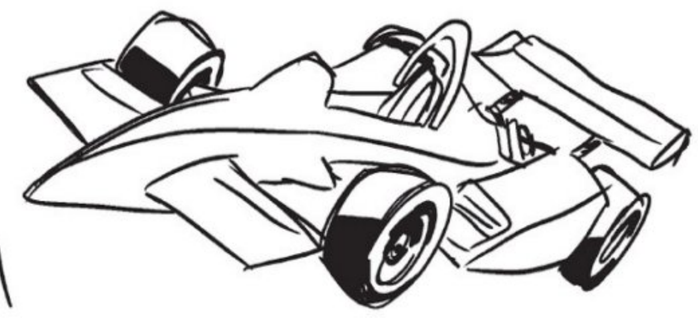
Tear-Wing Craft

Thanks to the sense of 3D space I get from my guide grid, I can make a rough sketch of the right wing and figure out where to place the wing's support struts.



Lesson 2 Alien Starships

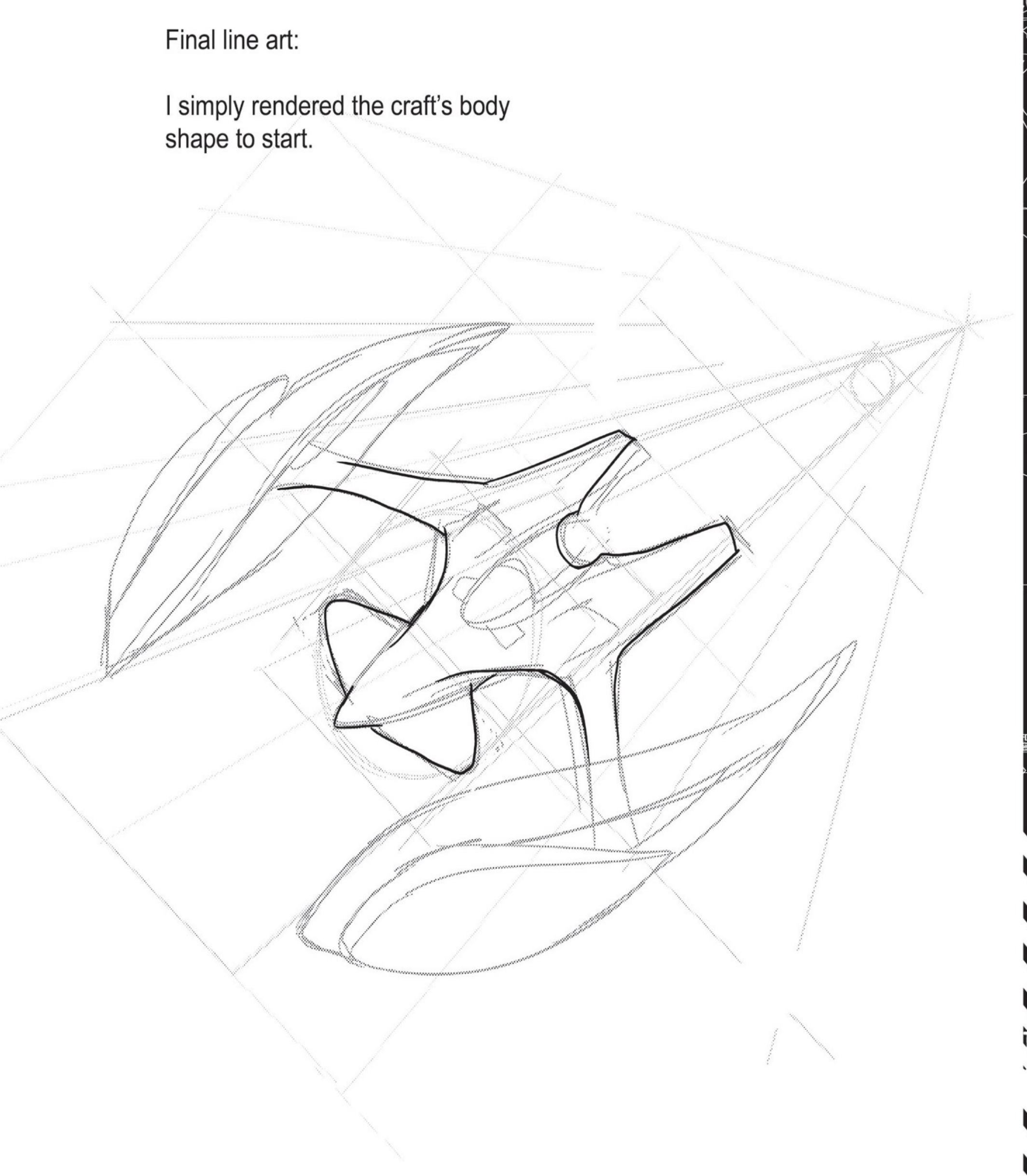
For the craft's main body, I just borrowed the chassis of a Formula 1™ race car...



Tear-Wing Craft

Final line art:

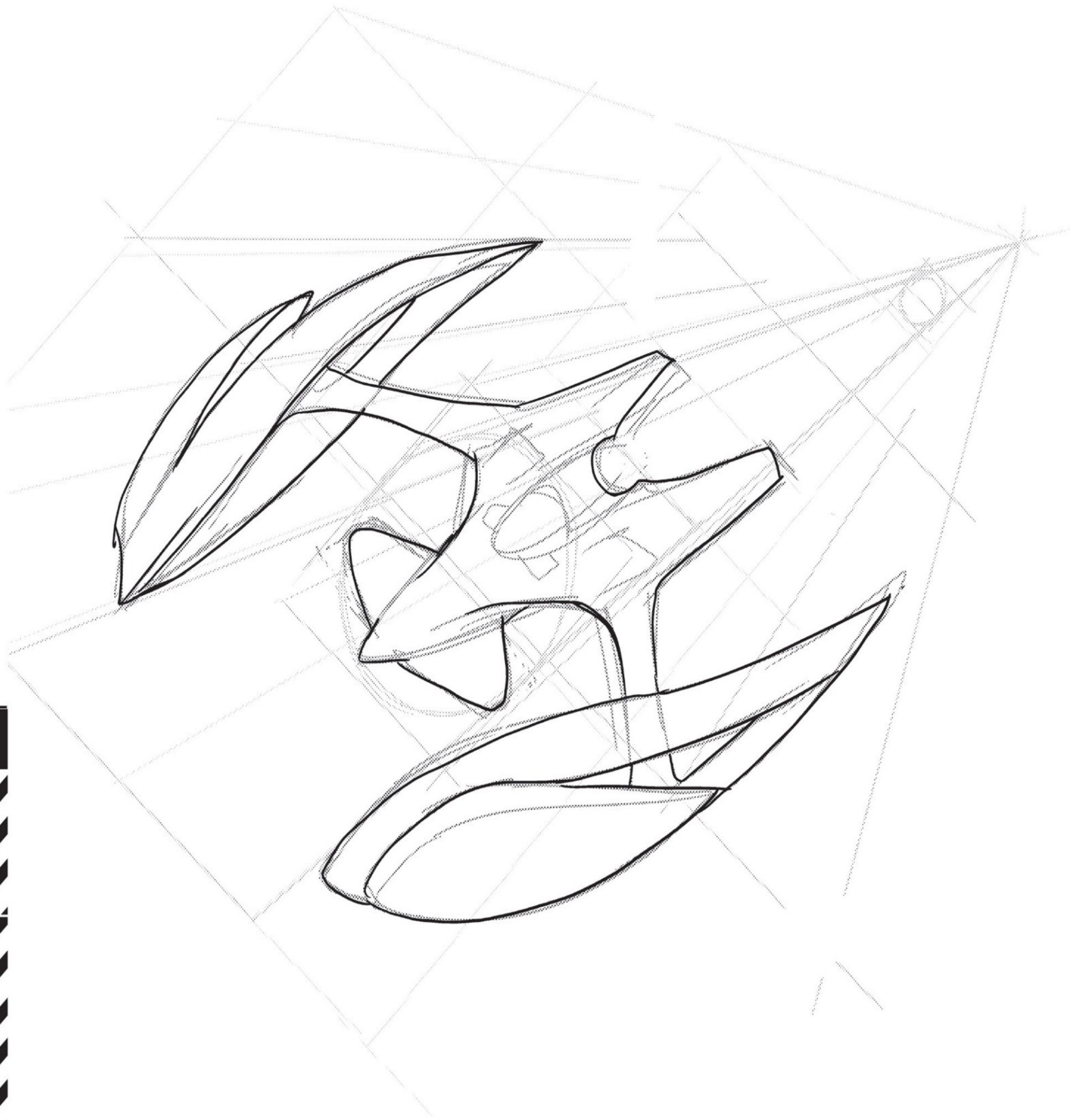
I simply rendered the craft's body shape to start.



Lesson 2 Alien Starships

Here I rendered the shapes of the wings.

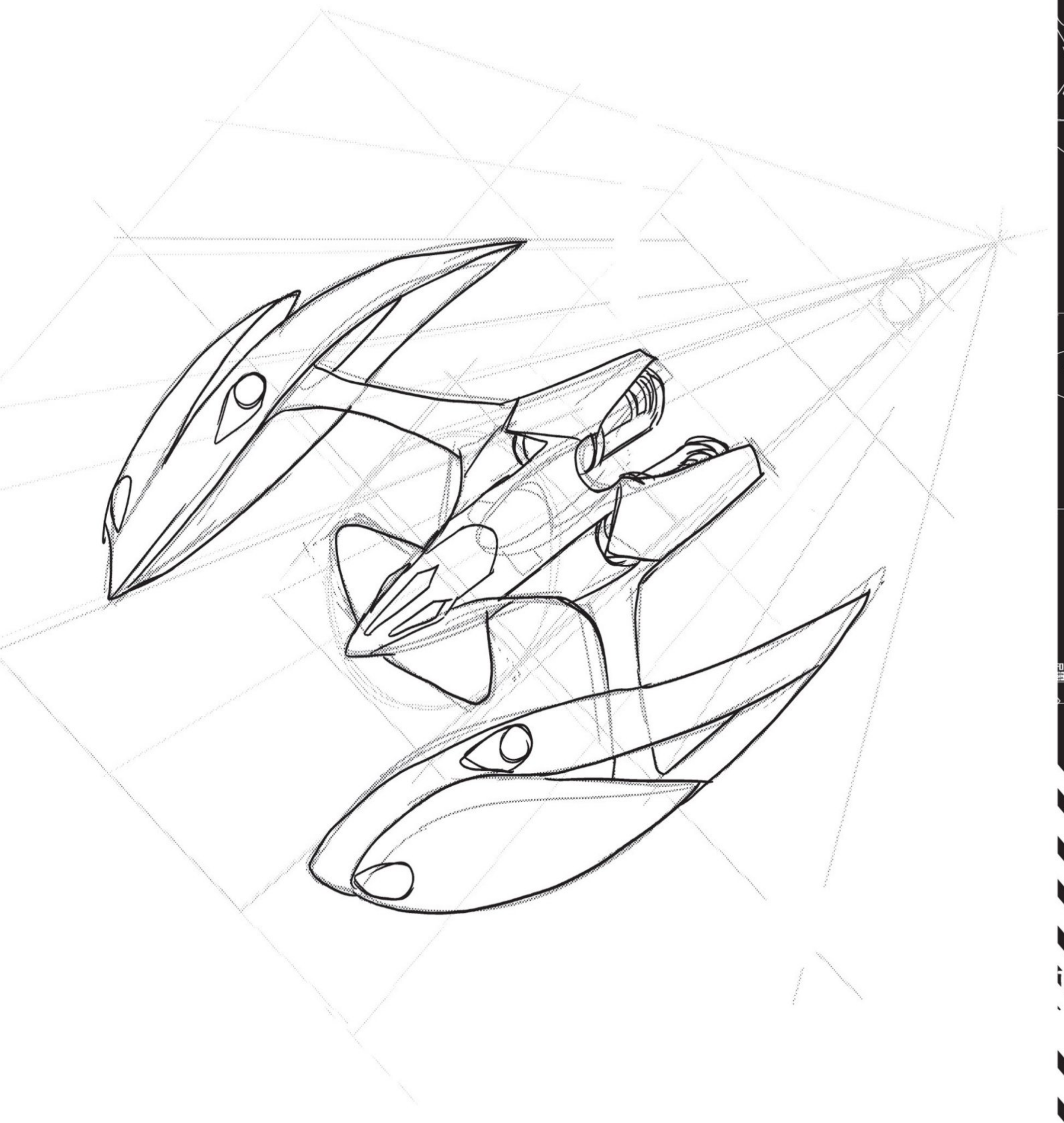
By the way, I really recommend using a straight edge for technical object drawing. However, I'm using freehand here to show you how effective these techniques are.



Tear-Wing Craft

Here I rendered different sections of the ship.

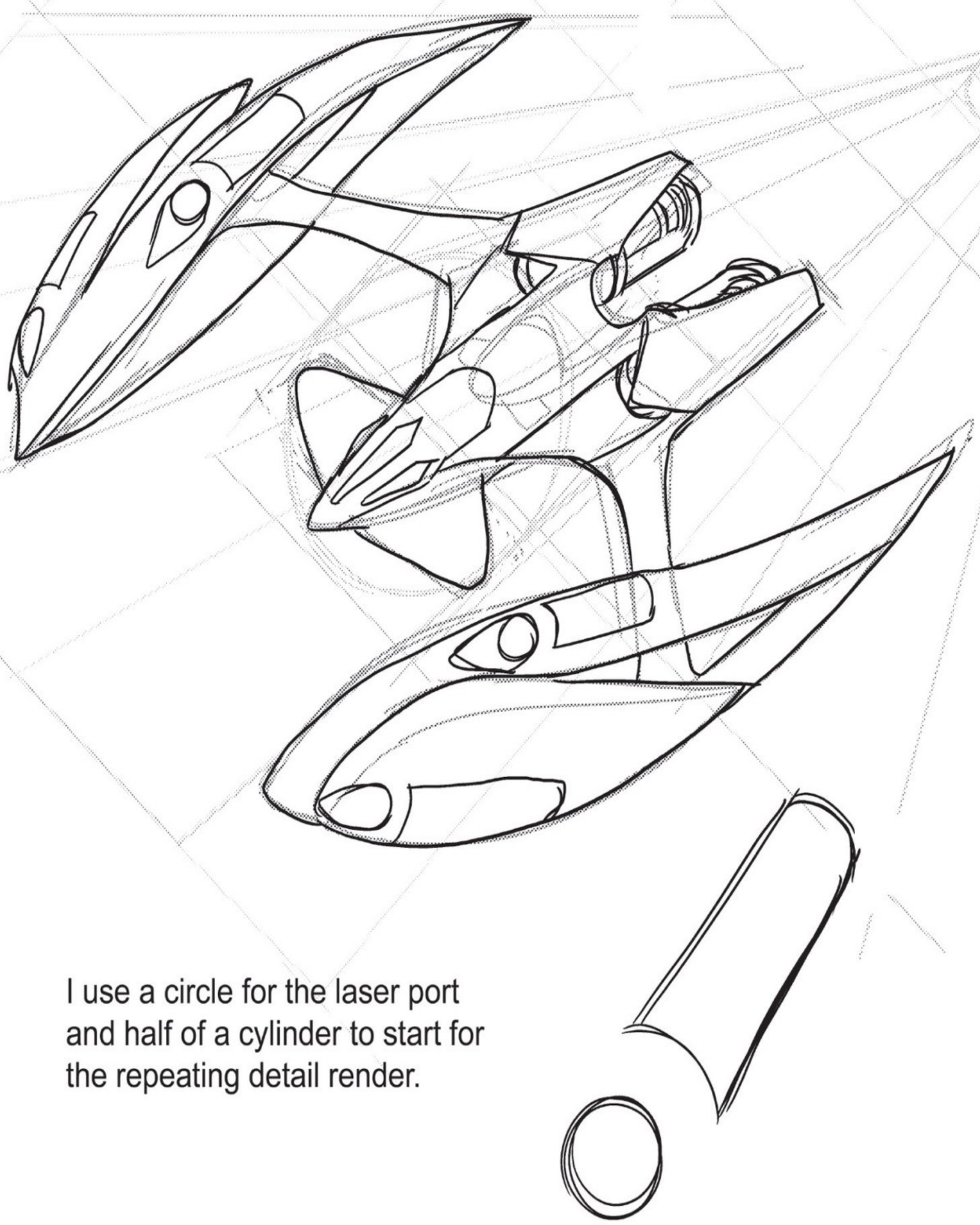
The engines, main body, cockpit and laser ports are all in separate sections.



Lesson 2 Alien Starships

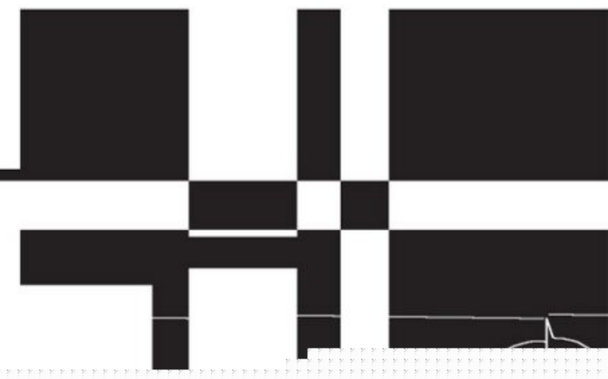
Next I start working on the repeating details that are part of this ship.

This time, I picked the laser ports to support for this detail. The details will show off some of the technology of this craft's weapons.



I use a circle for the laser port and half of a cylinder to start for the repeating detail render.

Tear-Wing Craft

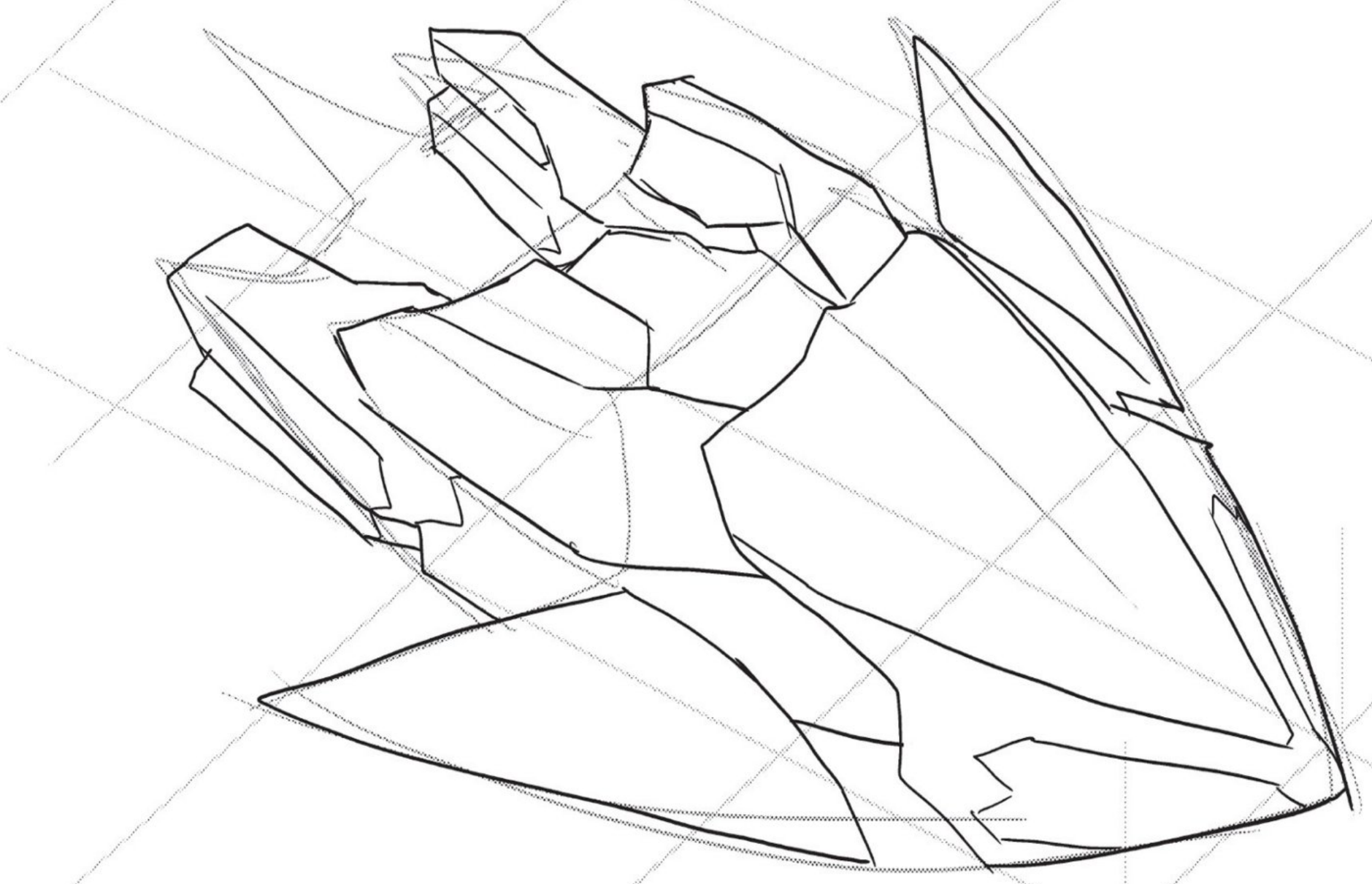


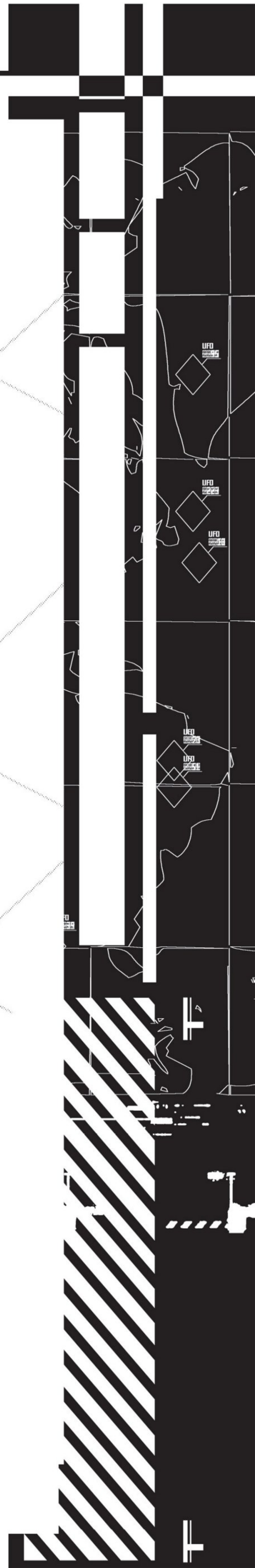
Horseshoe Frigate

Next, I rendered the lines that will separate sections from their major components.

Engine exhaust sections are separated from the engine block.

Weapon sections and the cockpit/bridge are separated from the main body section.

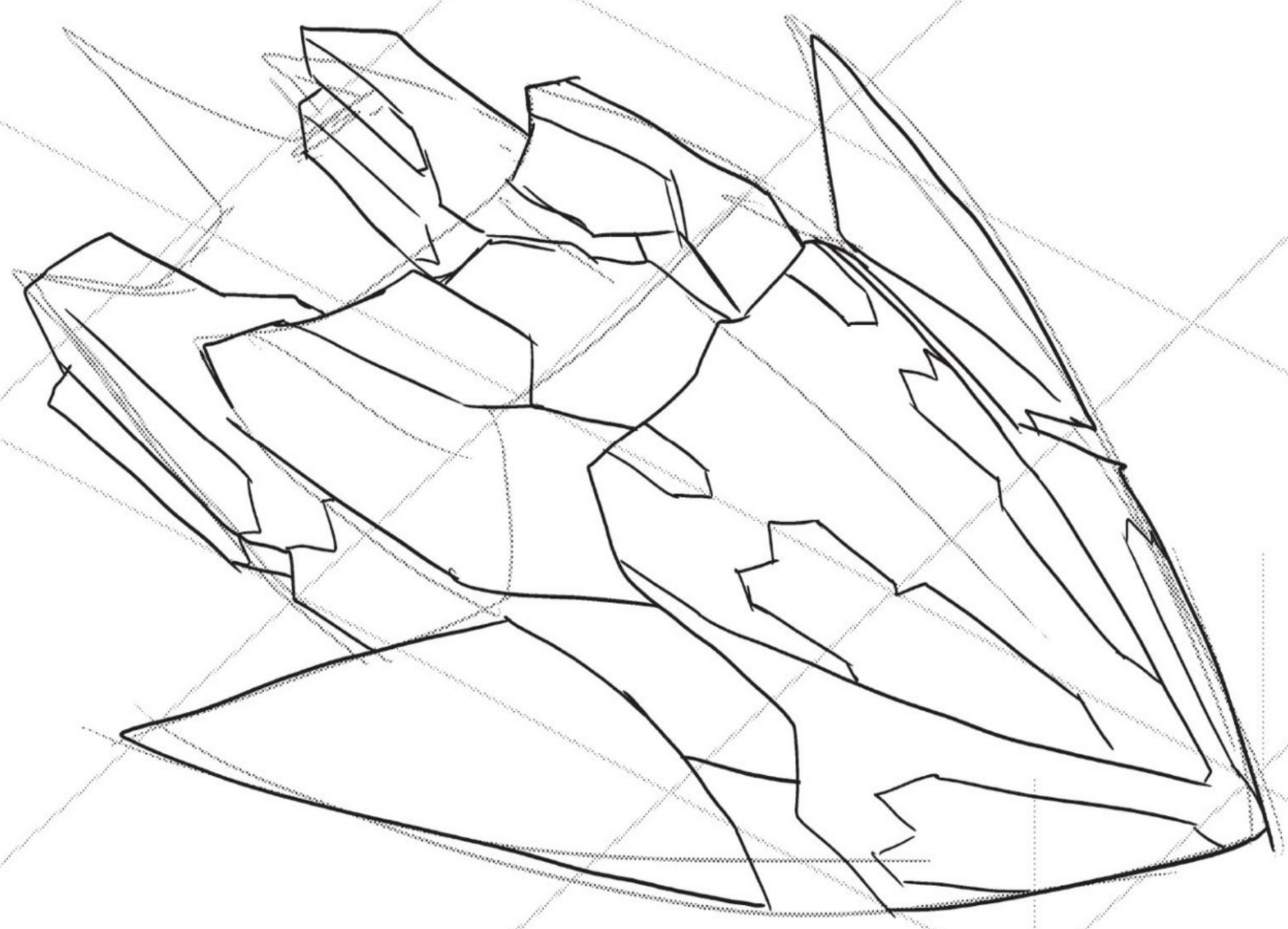


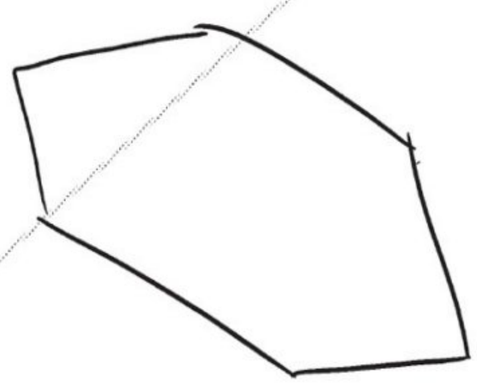


Lesson 2 Alien Starships

Now I could work on rendering the repeating detail sections.

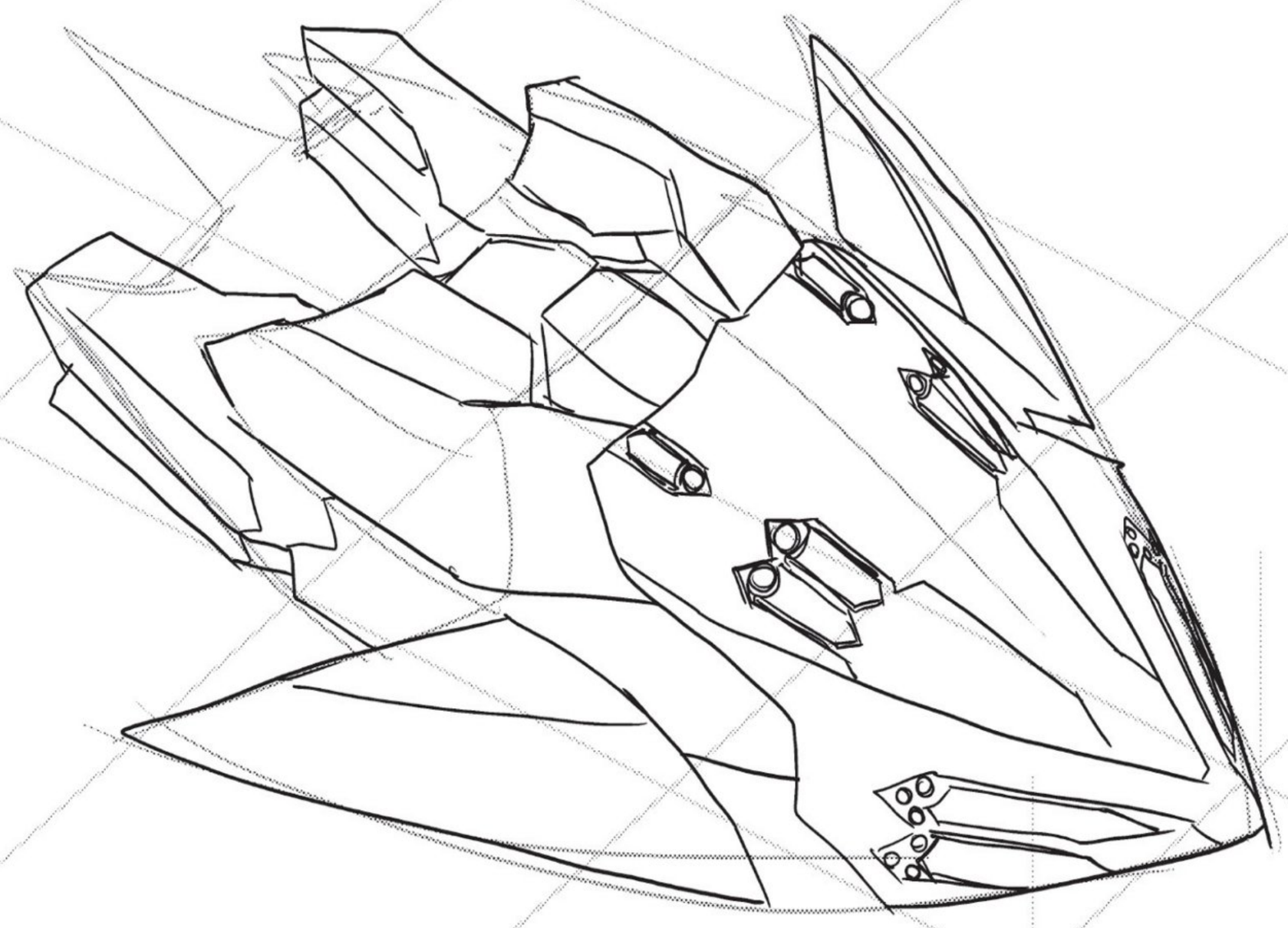
I started with a hexagonal shape and installed it into sections of the main hull as reaction thruster points.



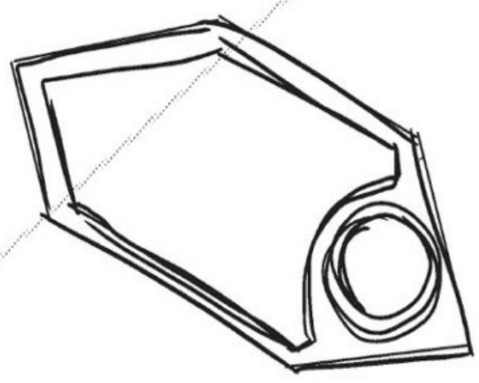


Horseshoe Frigate

At this stage, I started working on the repeating detail areas.

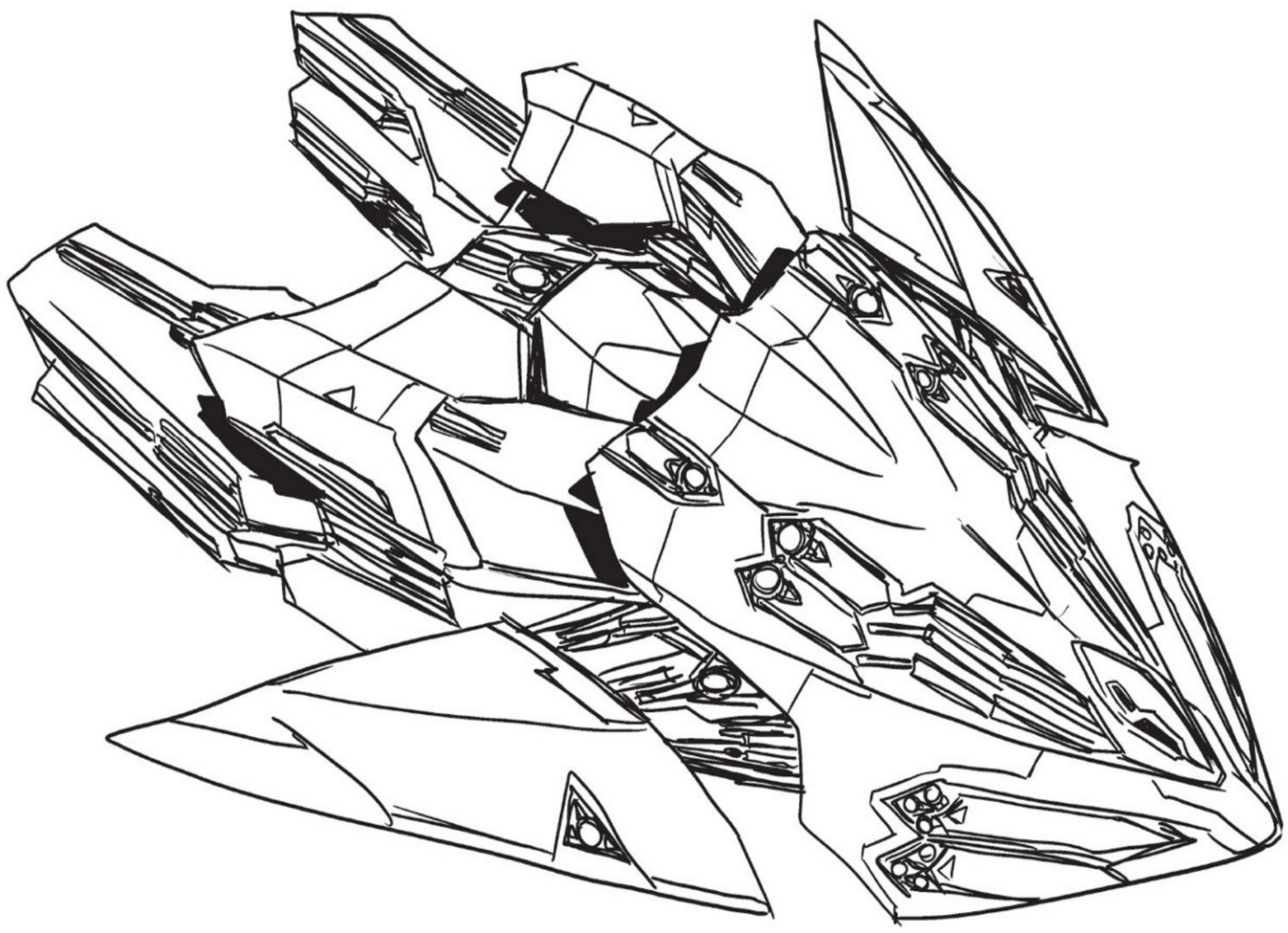


The first part of this detail is two circles for the reaction thruster vent and an embossed line inside the remaining space.



Lesson 2 Alien Starships

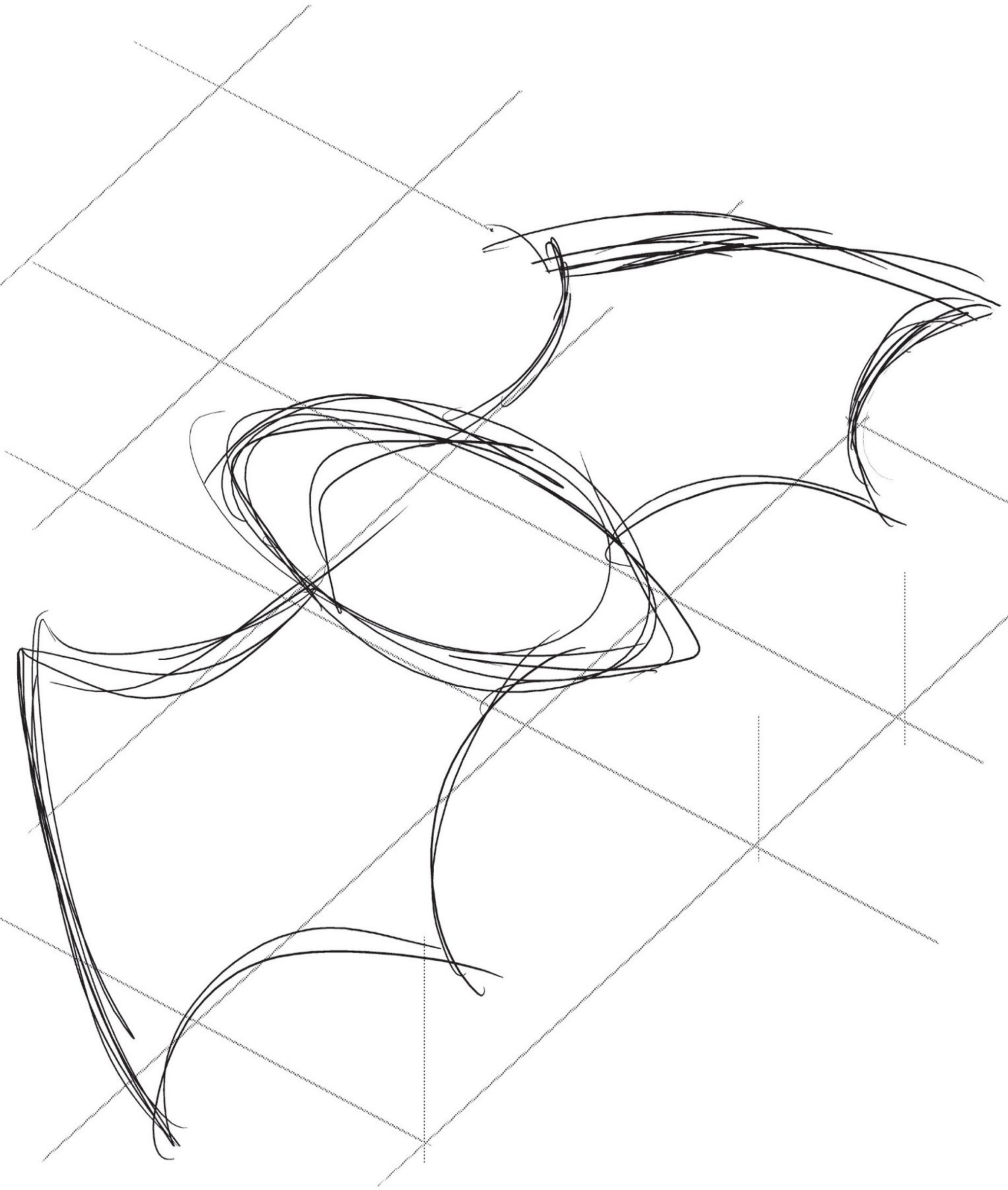
After the repeating detail was complete, all I needed to finish this craft's drawing was some additional line details.

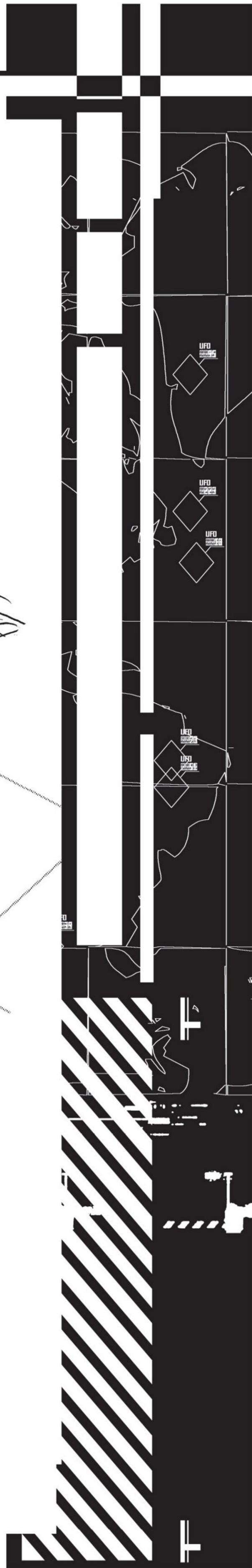


Vampire Bat

For our next spacecraft, I'm going to use the shape of a bat for inspiration. But just to change things up a little, let's try it with the bat upside-down.

Using the parallel grid, I sketched a simple bat shape for the layout.

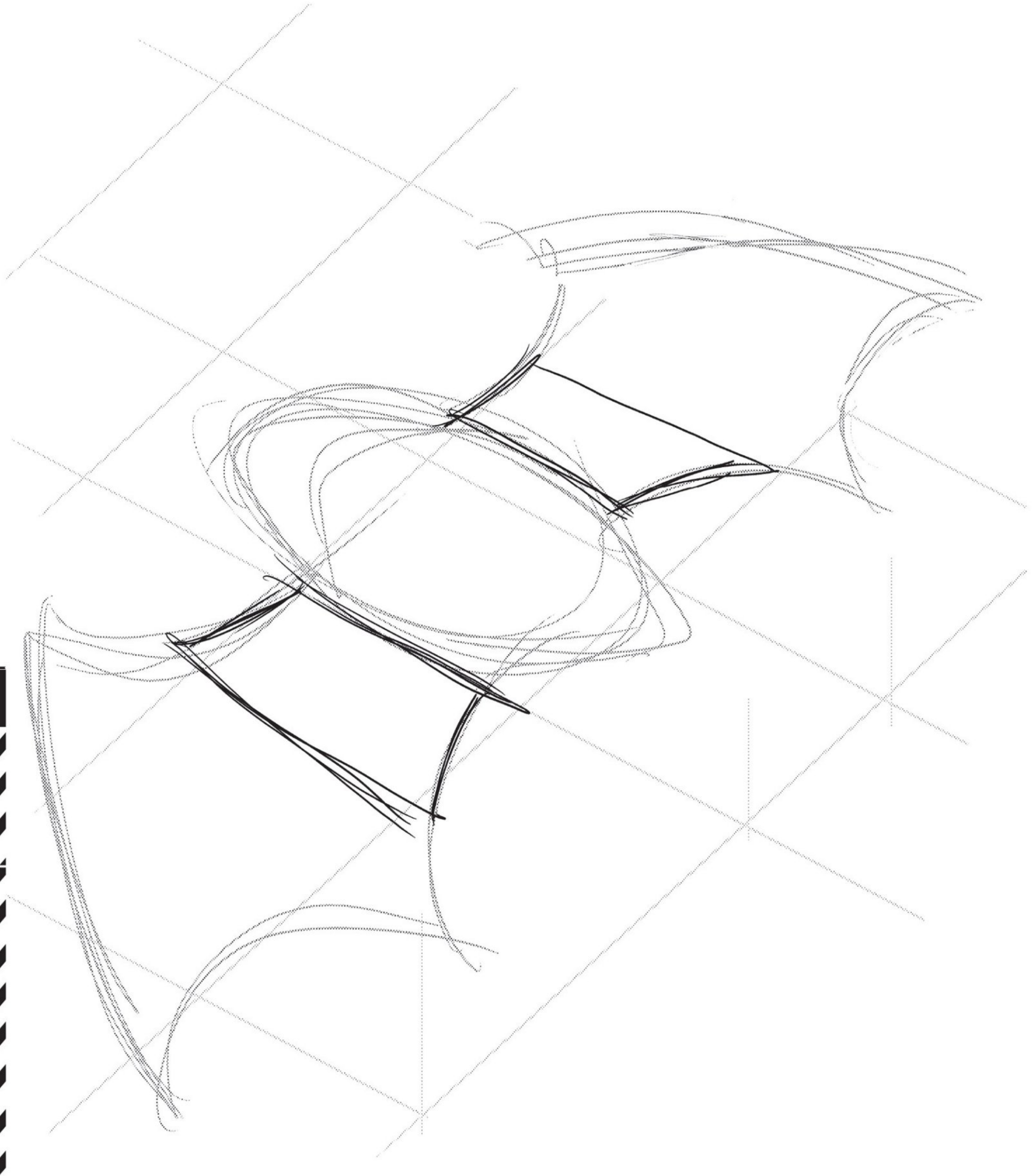




Lesson 2 Alien Starships

This time, I needed to make some guidelines.

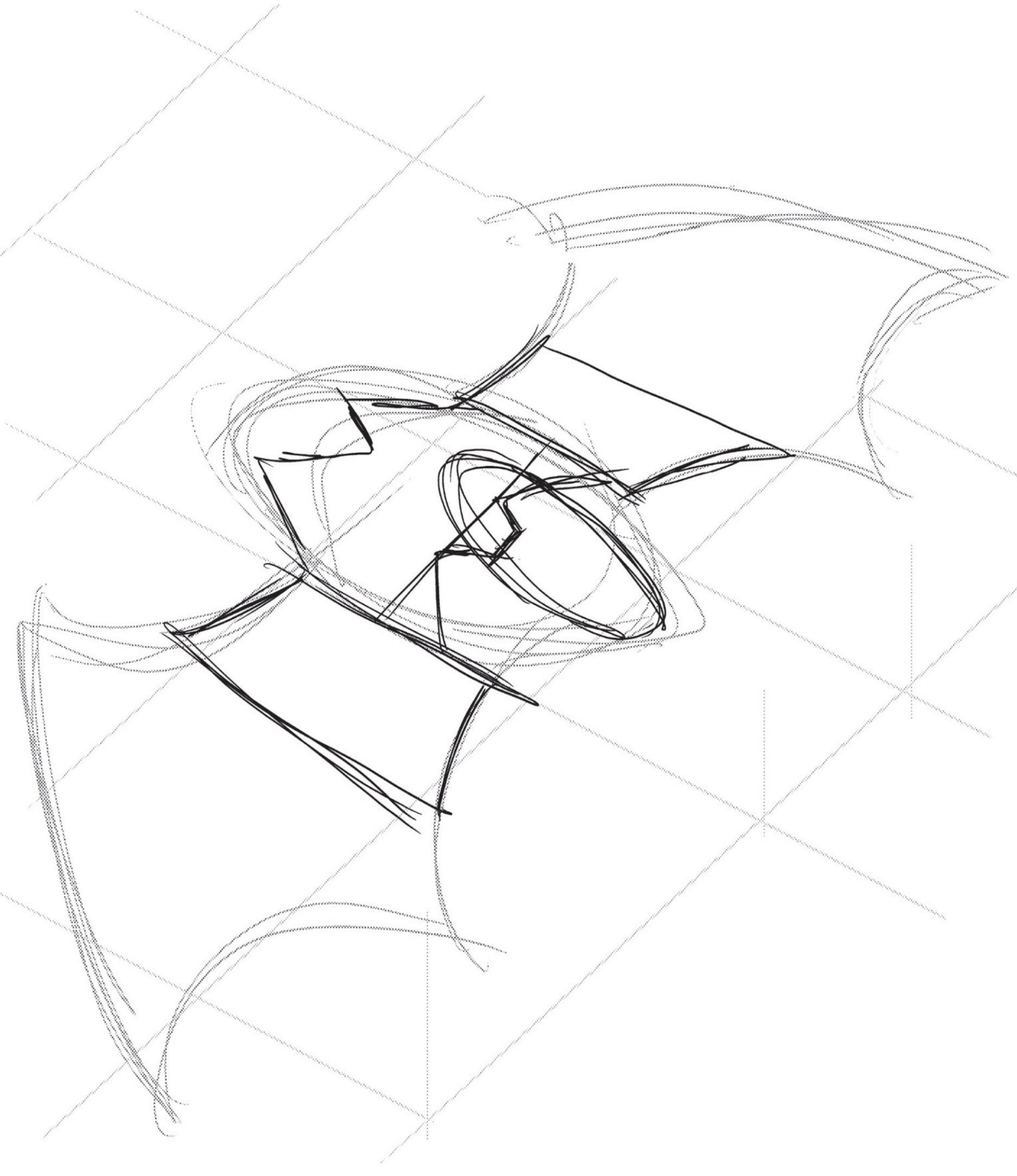
First, I sectioned off which part of the batwing design I'd use straight from the layout.

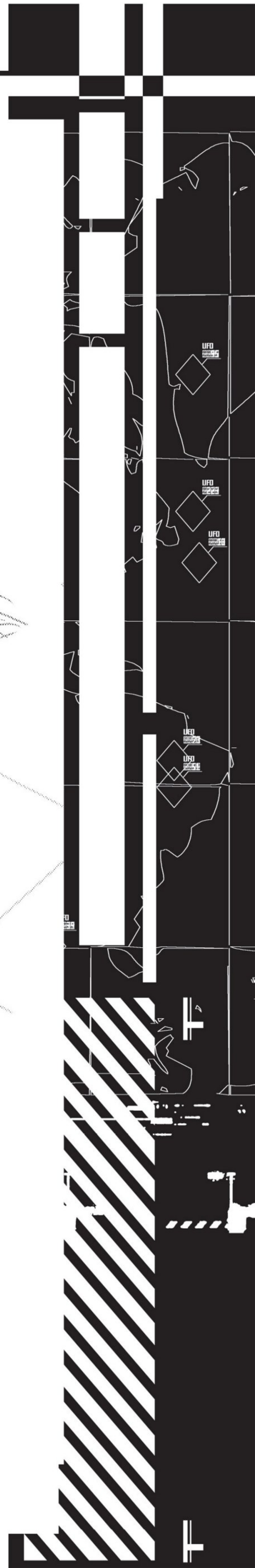


Vampire Bat

Next, I set up the fuselage and cockpit areas of this ship with some rough pencil sketches.

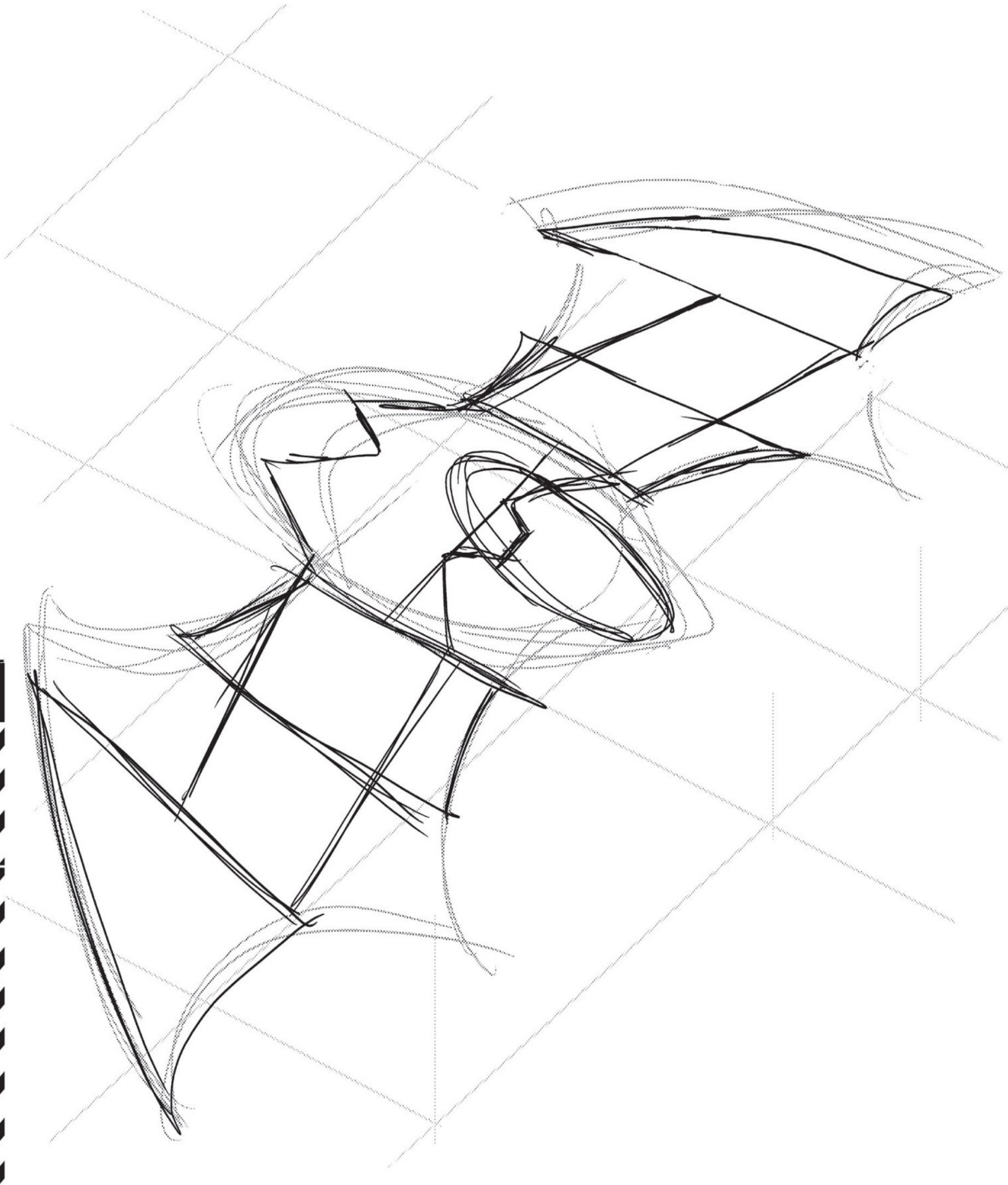
By now, it should be clear how I divide my spacecraft designs into sections that serve different functions.





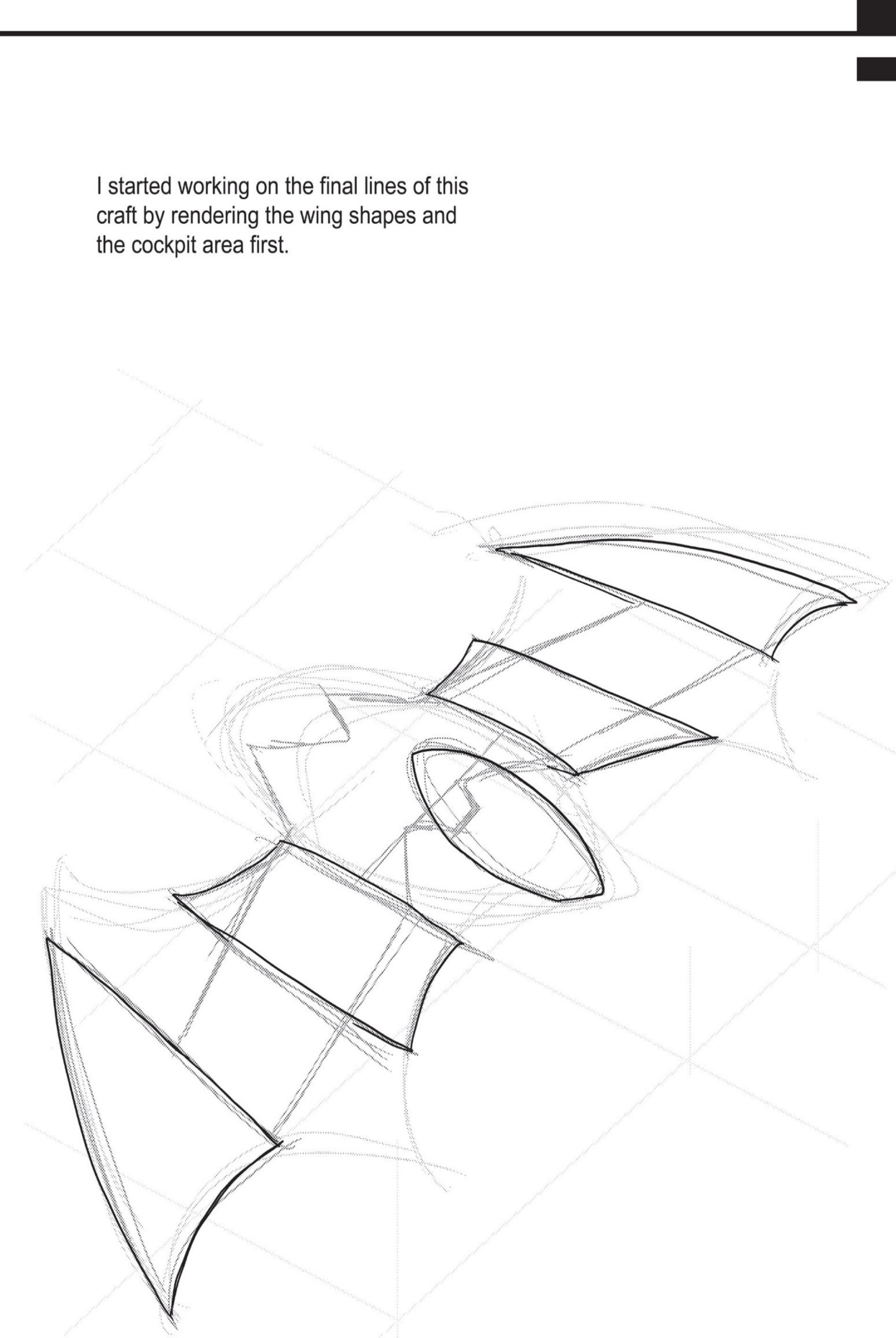
Lesson 2 Alien Starships

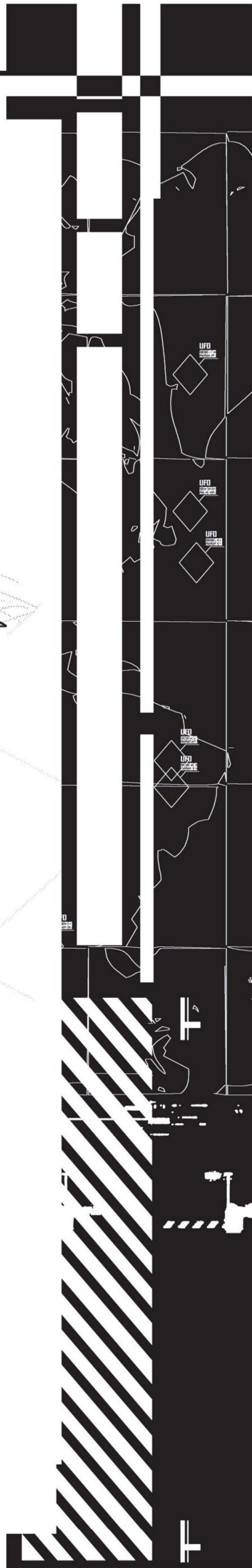
The last job for my rough pencils was to sketch out the outer wing areas.



Vampire Bat

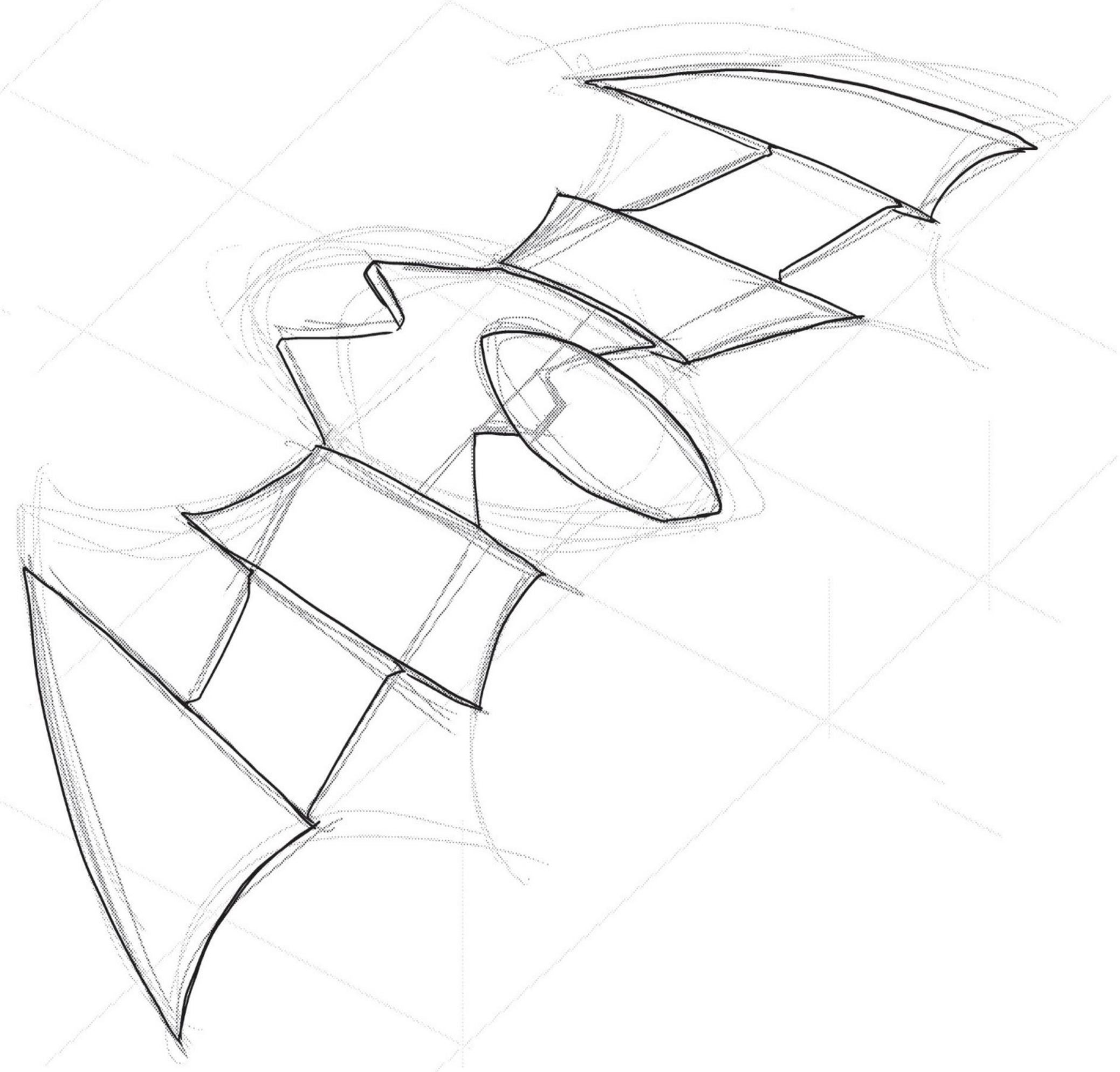
I started working on the final lines of this craft by rendering the wing shapes and the cockpit area first.





Lesson 2 Alien Starships

The ship's final shape was defined after I rendered the main body and connecting wing sections.



Vampire Bat

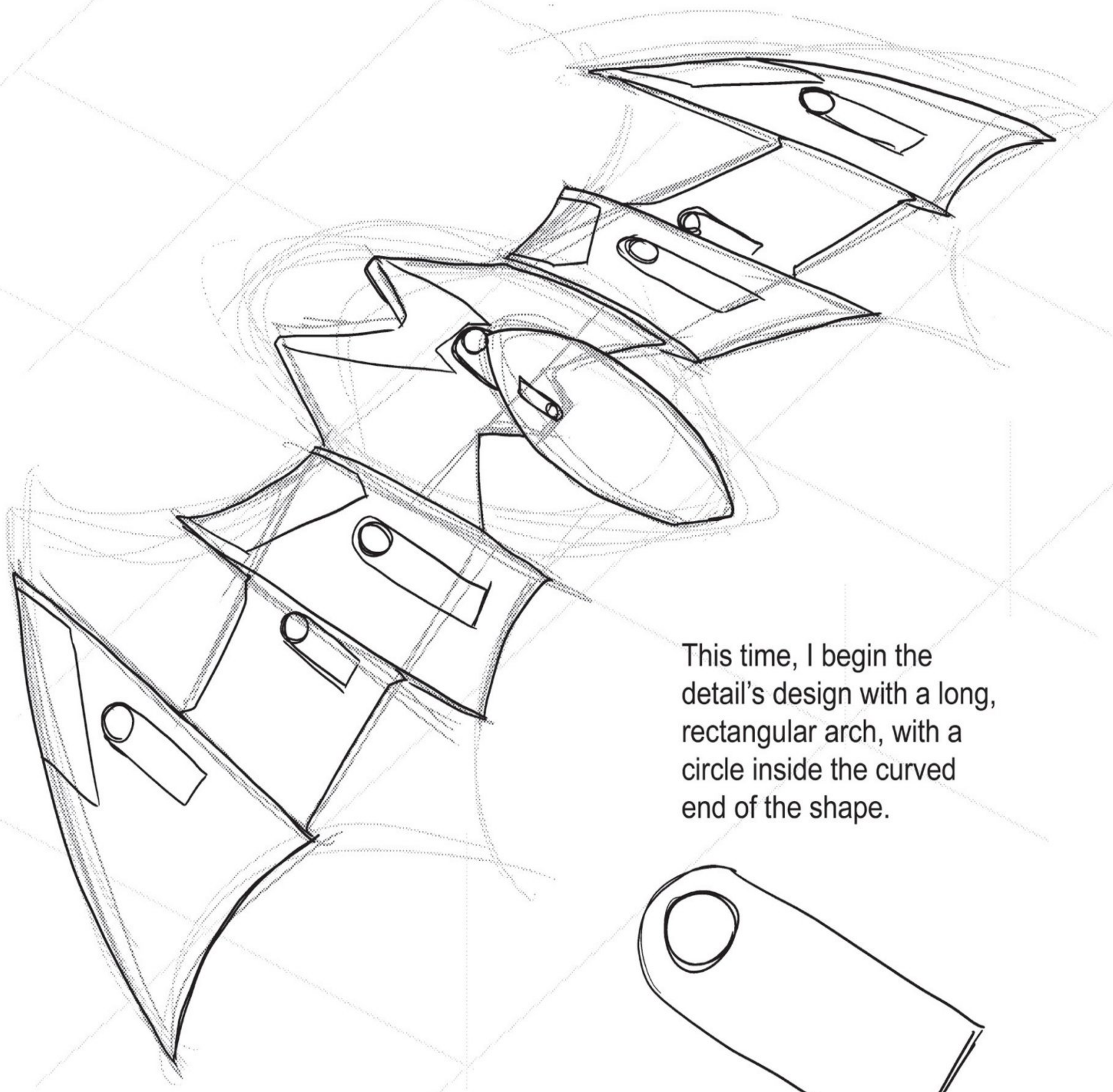
Next, I sectioned off the areas of the ship that had additional functions.

For the moment, these sections included the engine exhaust ports and atmospheric ailerons.

Lesson 2 Alien Starships

From here, I began working on the repeating details of this craft: a power distribution system of some sort.

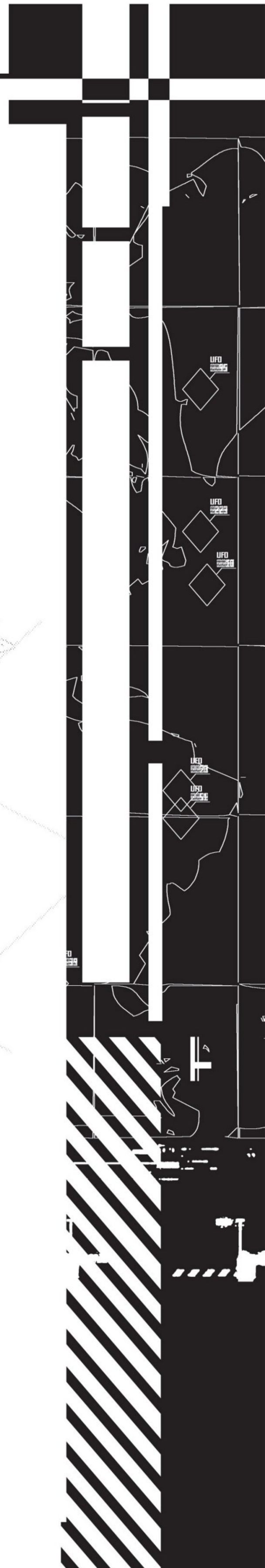
In this example, I created them in widely varying sizes to show how easily they can be installed and used.

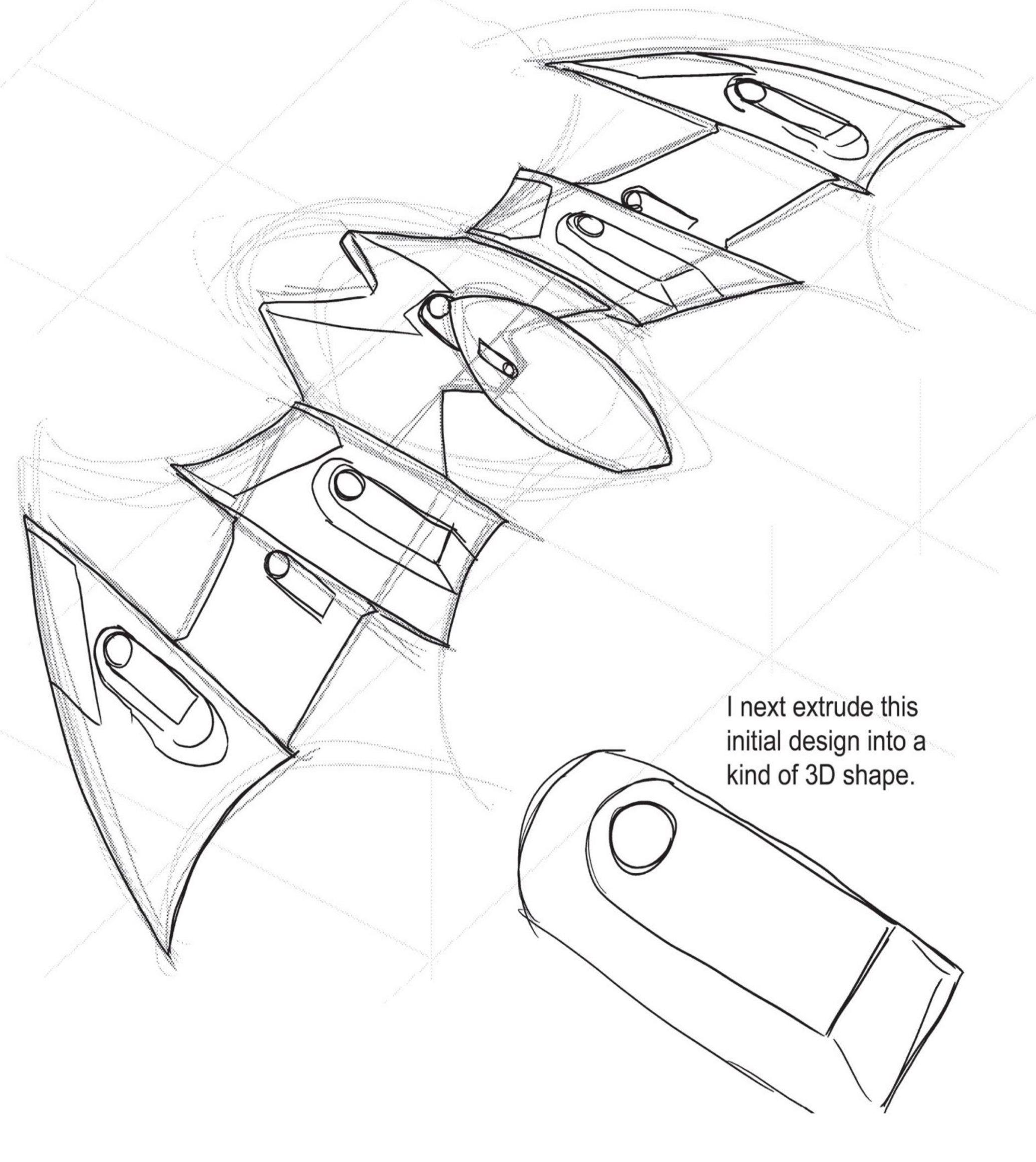


This time, I begin the detail's design with a long, rectangular arch, with a circle inside the curved end of the shape.

Vampire Bat

I continued to work on the repeating detail areas.

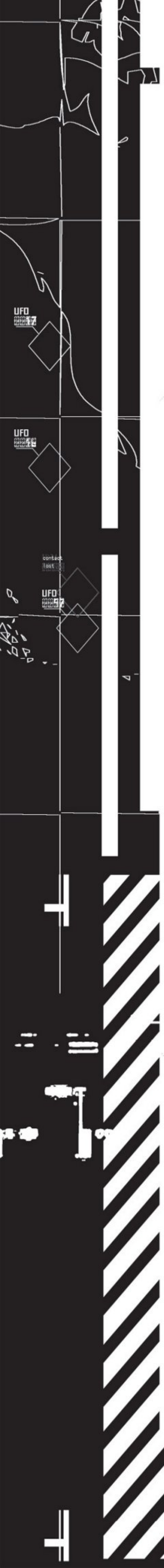


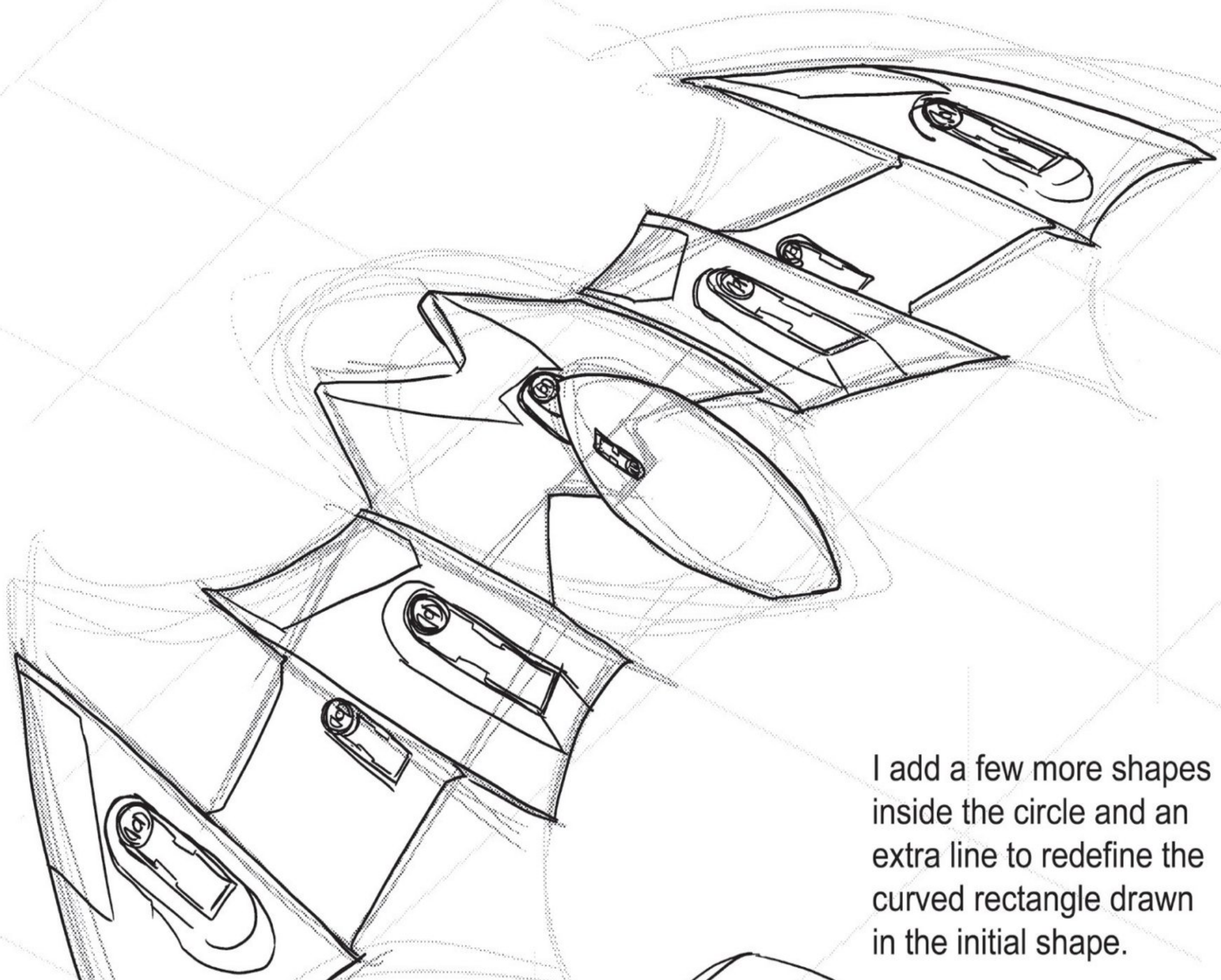


I next extrude this initial design into a kind of 3D shape.

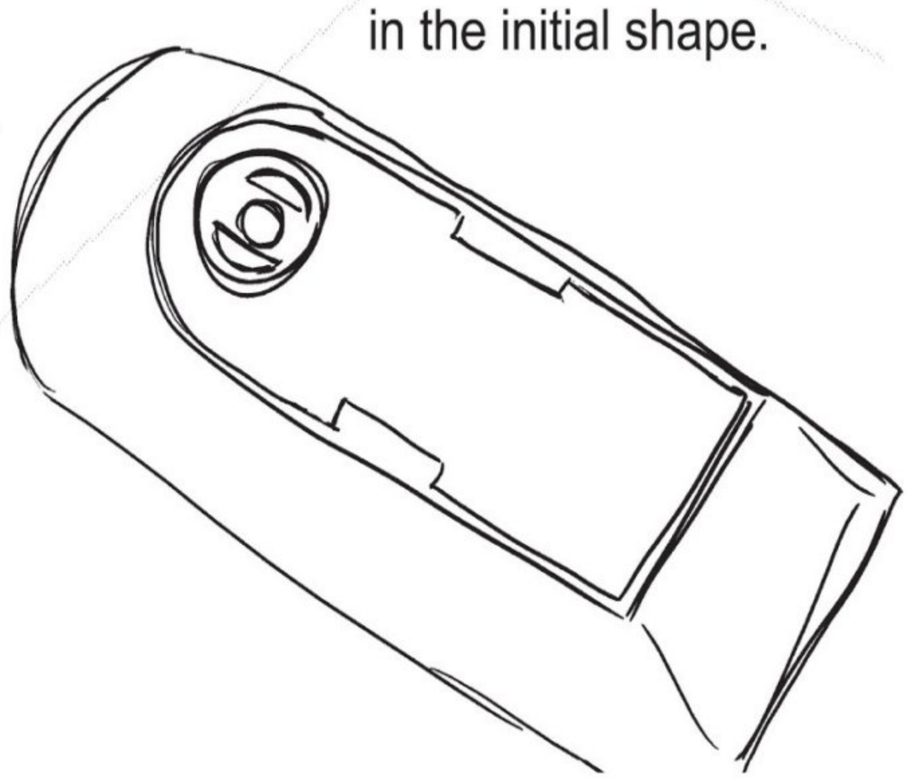
Lesson 2 Alien Starships

More work on the repeating details for the power distribution system.



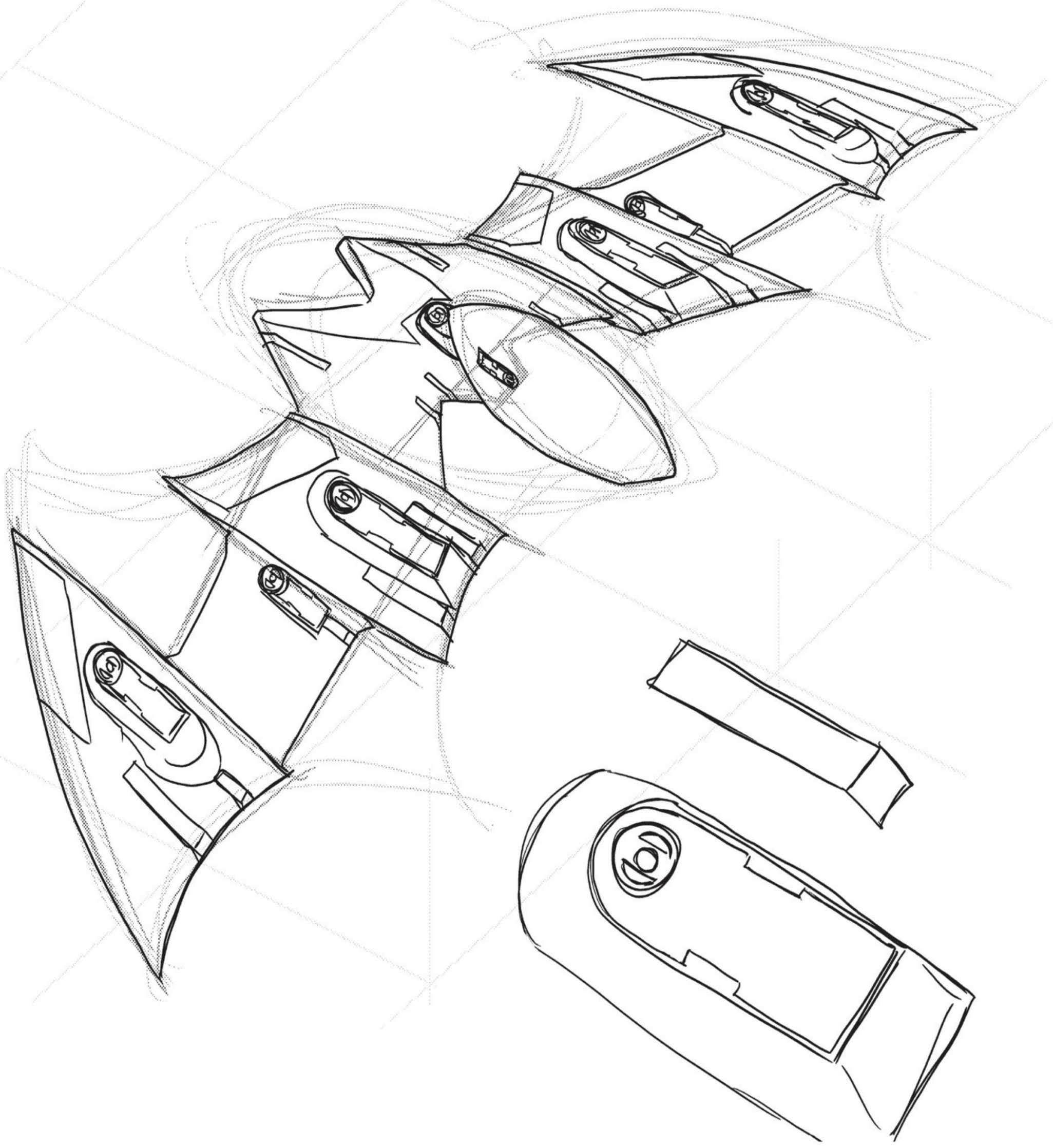


I add a few more shapes inside the circle and an extra line to redefine the curved rectangle drawn in the initial shape.



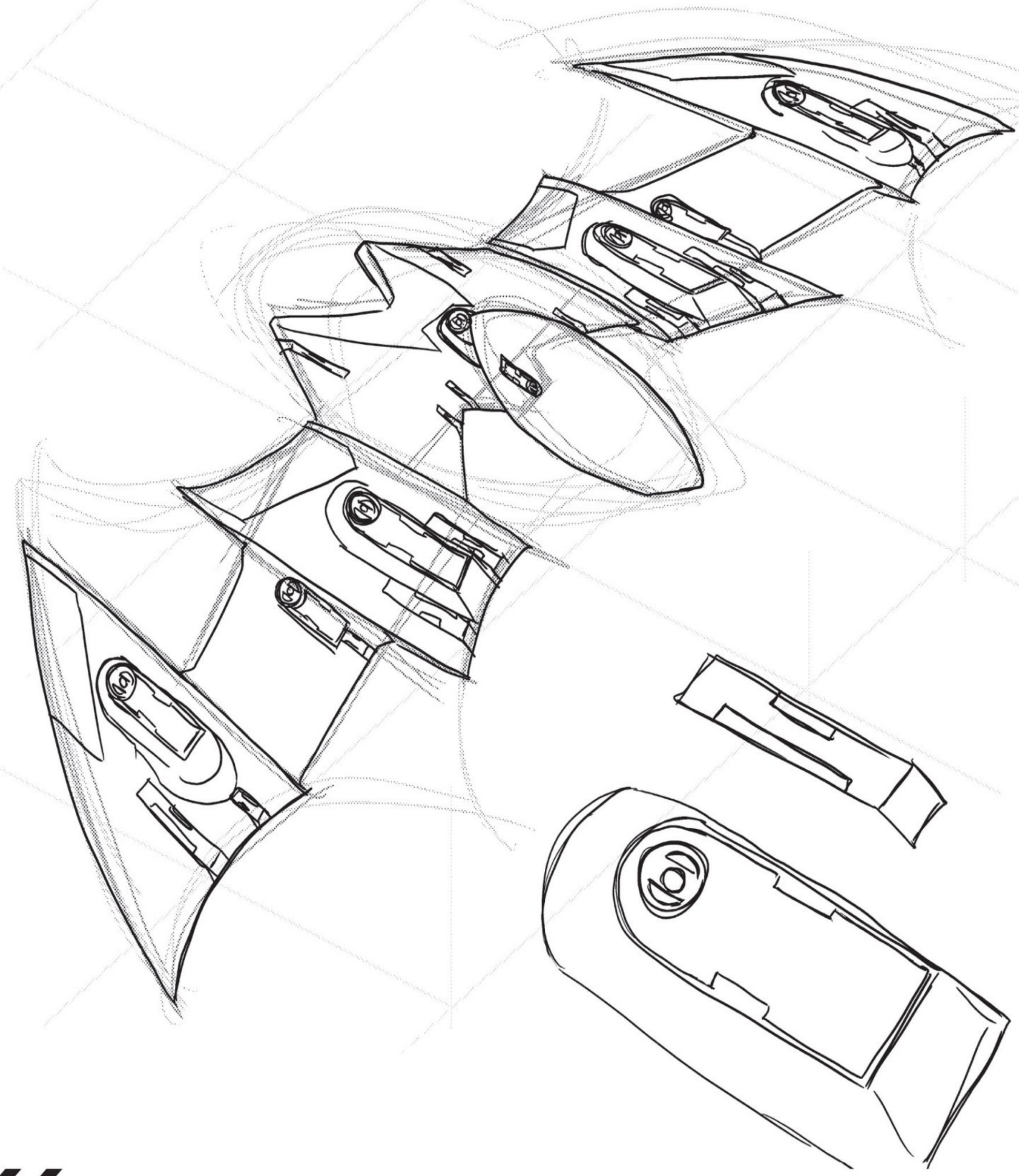
Vampire Bat

Here, I decided to add another repeating detail. I start with a simple rectangle with an angled crease at one end.



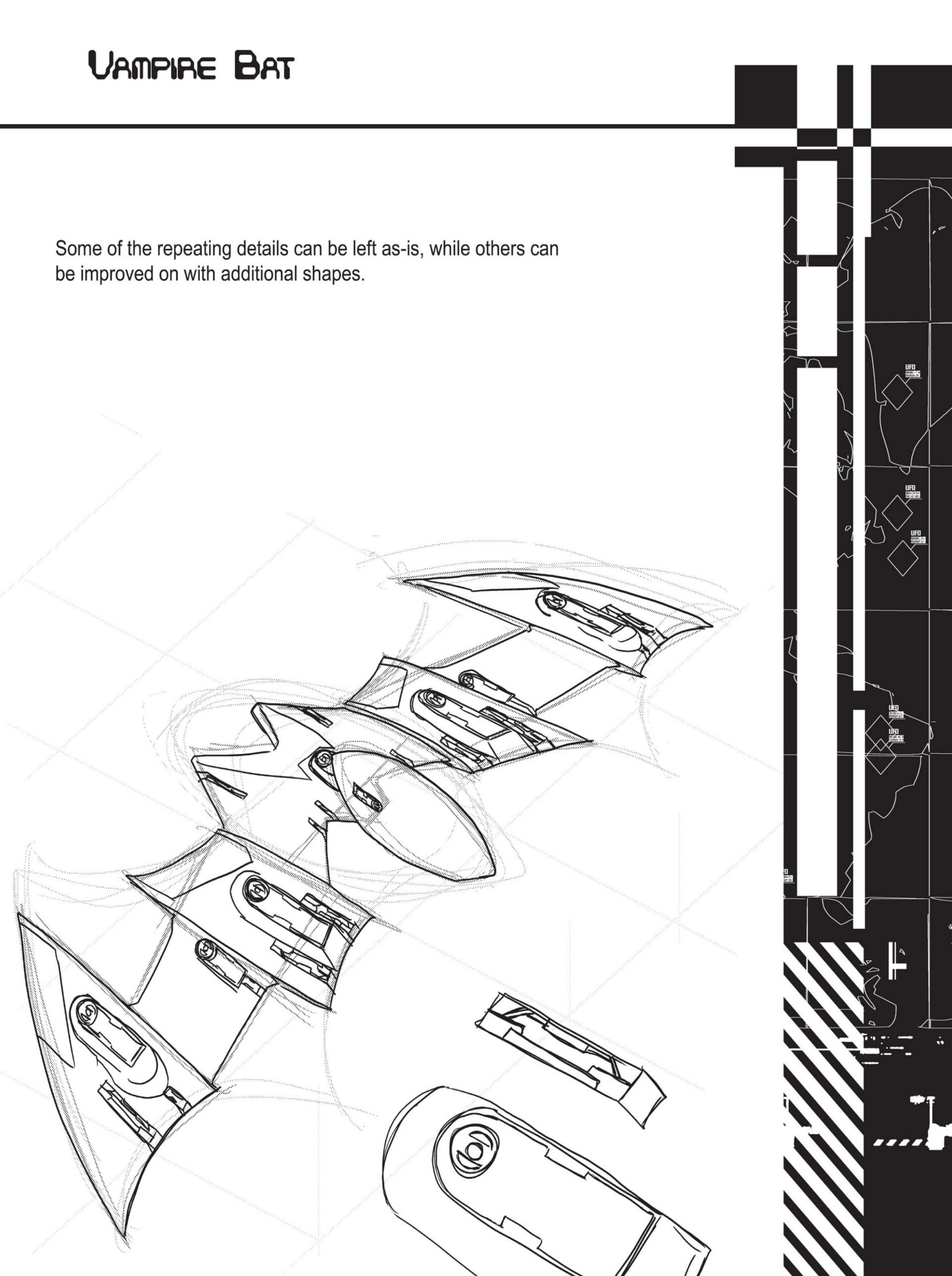
Lesson 2 Alien Starships

Again, I used various sizes of this new detail to help out with the technical aspects of this craft.



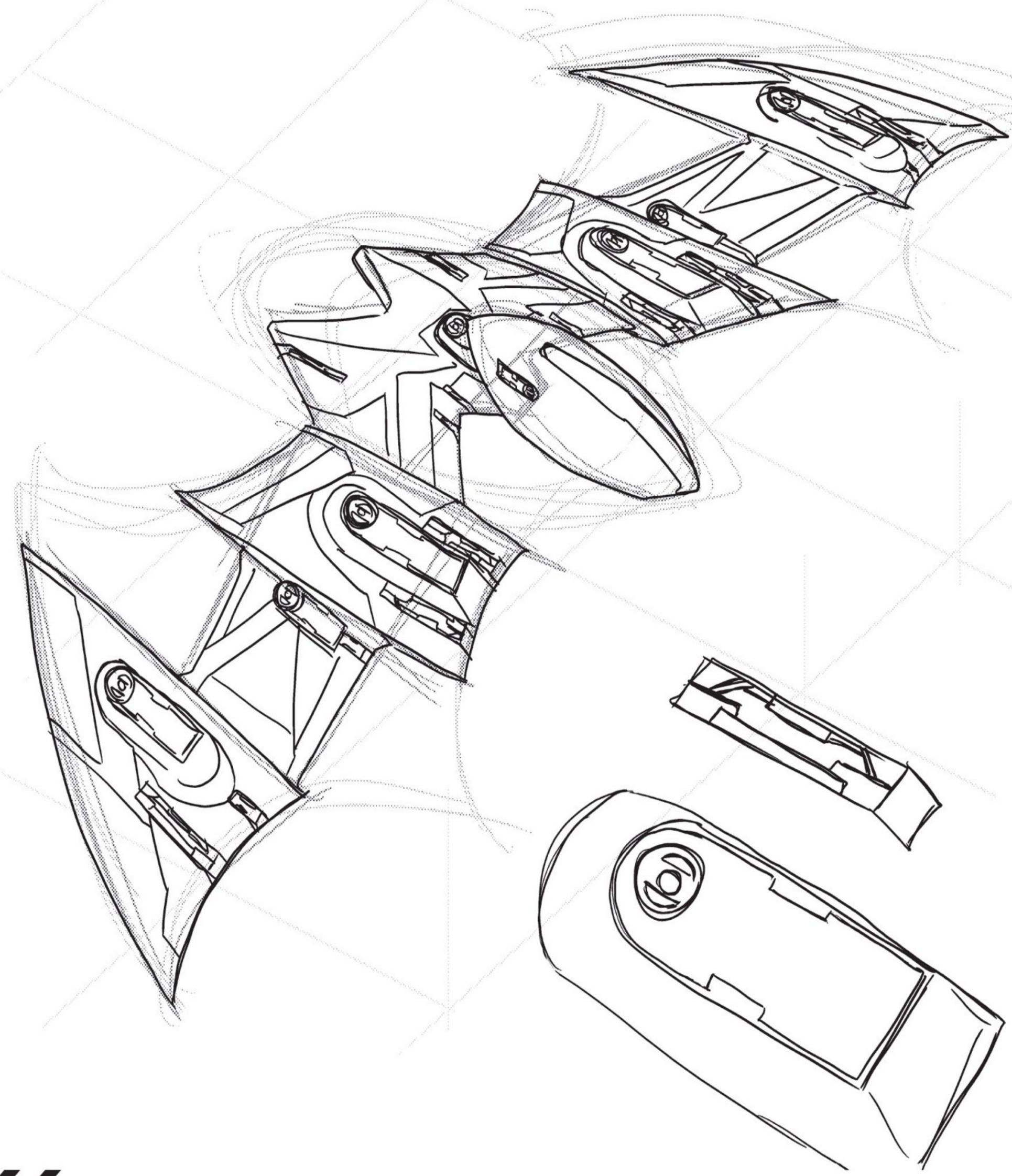
Vampire Bat

Some of the repeating details can be left as-is, while others can be improved on with additional shapes.



Lesson 2 Alien Starships

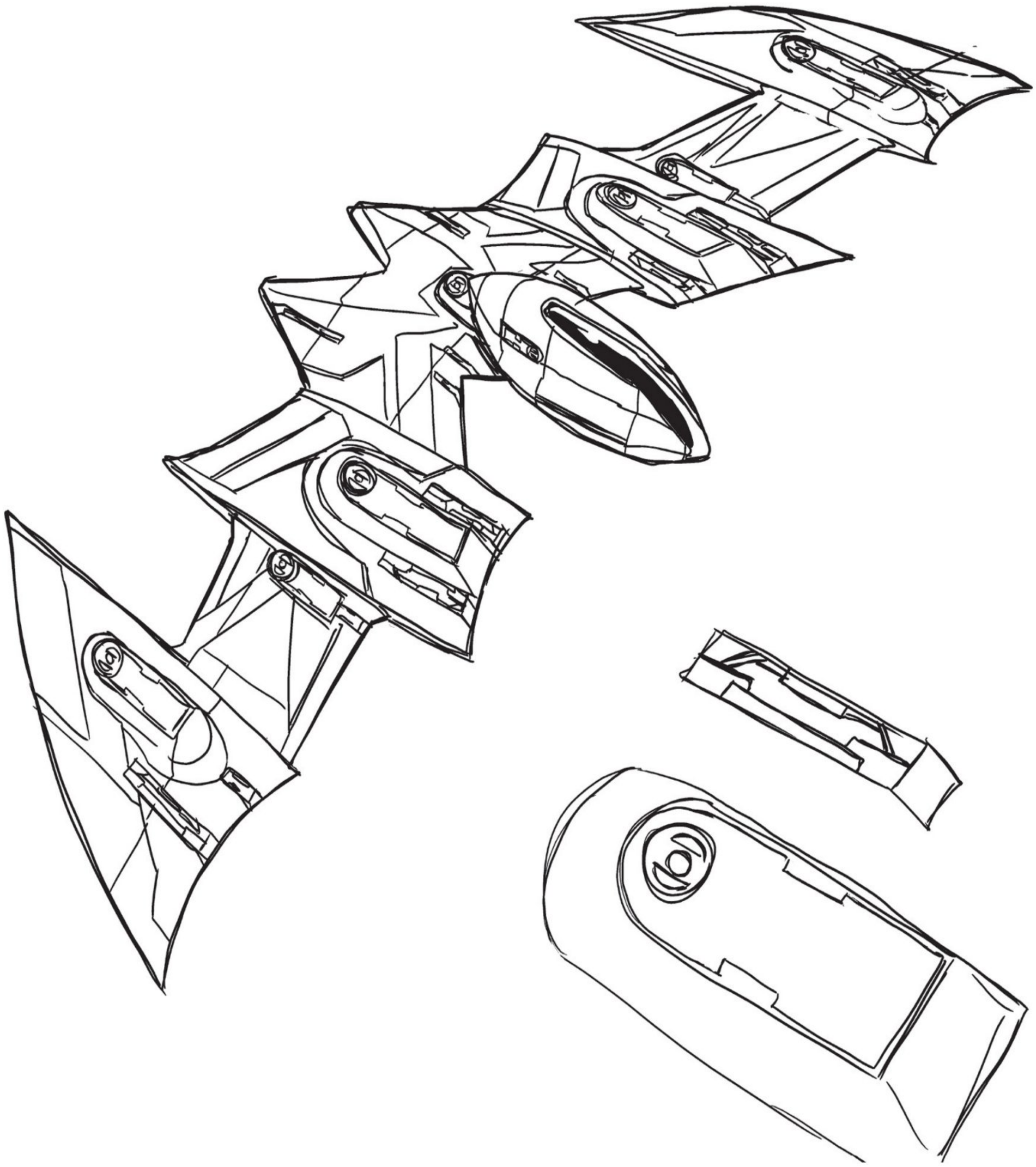
Next, I decorated the wings with a few lines to help show the underlying support struts the craft might have.



Vampire Bat

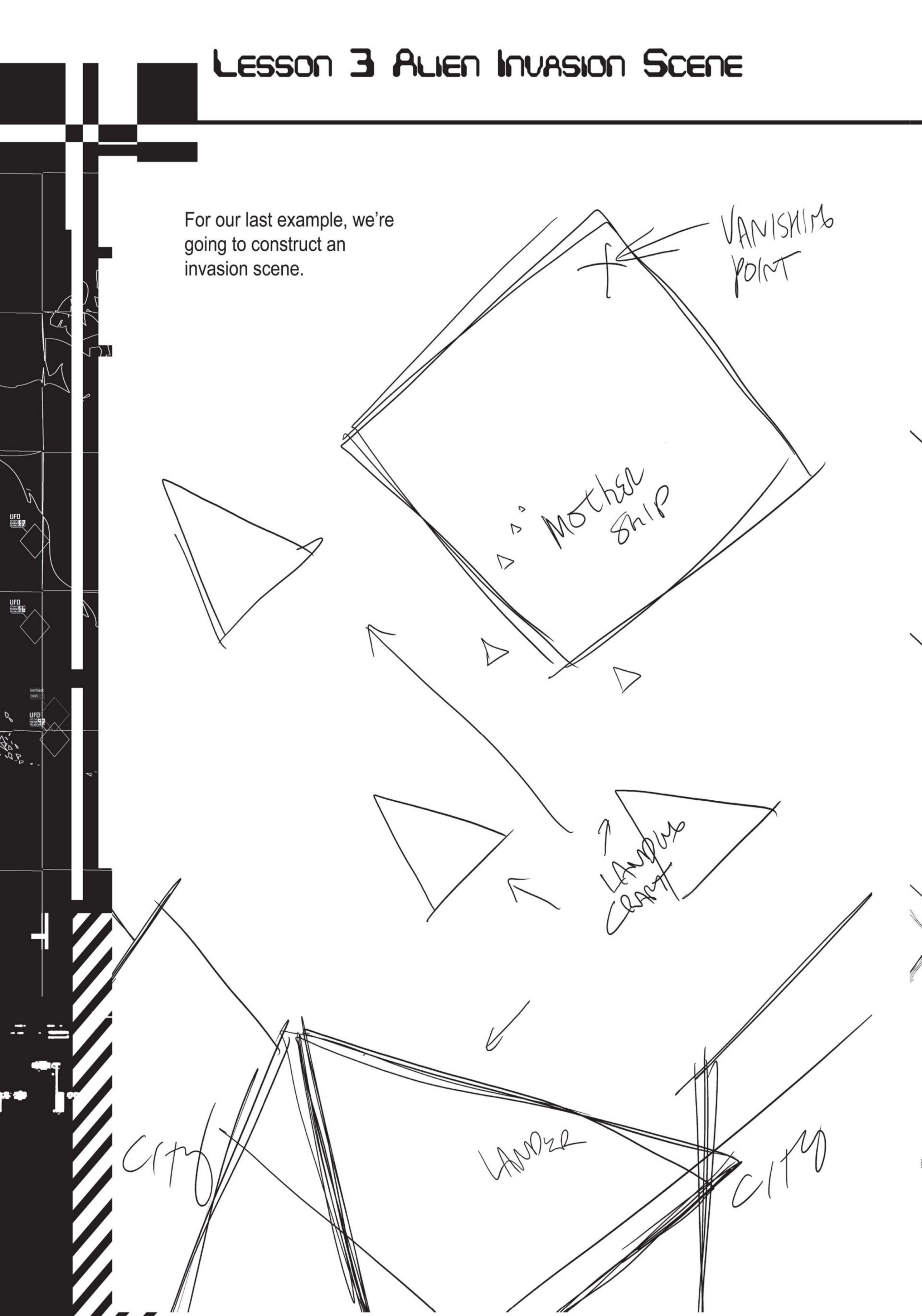
The final line art is finished with some contour lines across the top of the ship's surface.

Those lines really help a viewer get a feel for the shape of the craft.

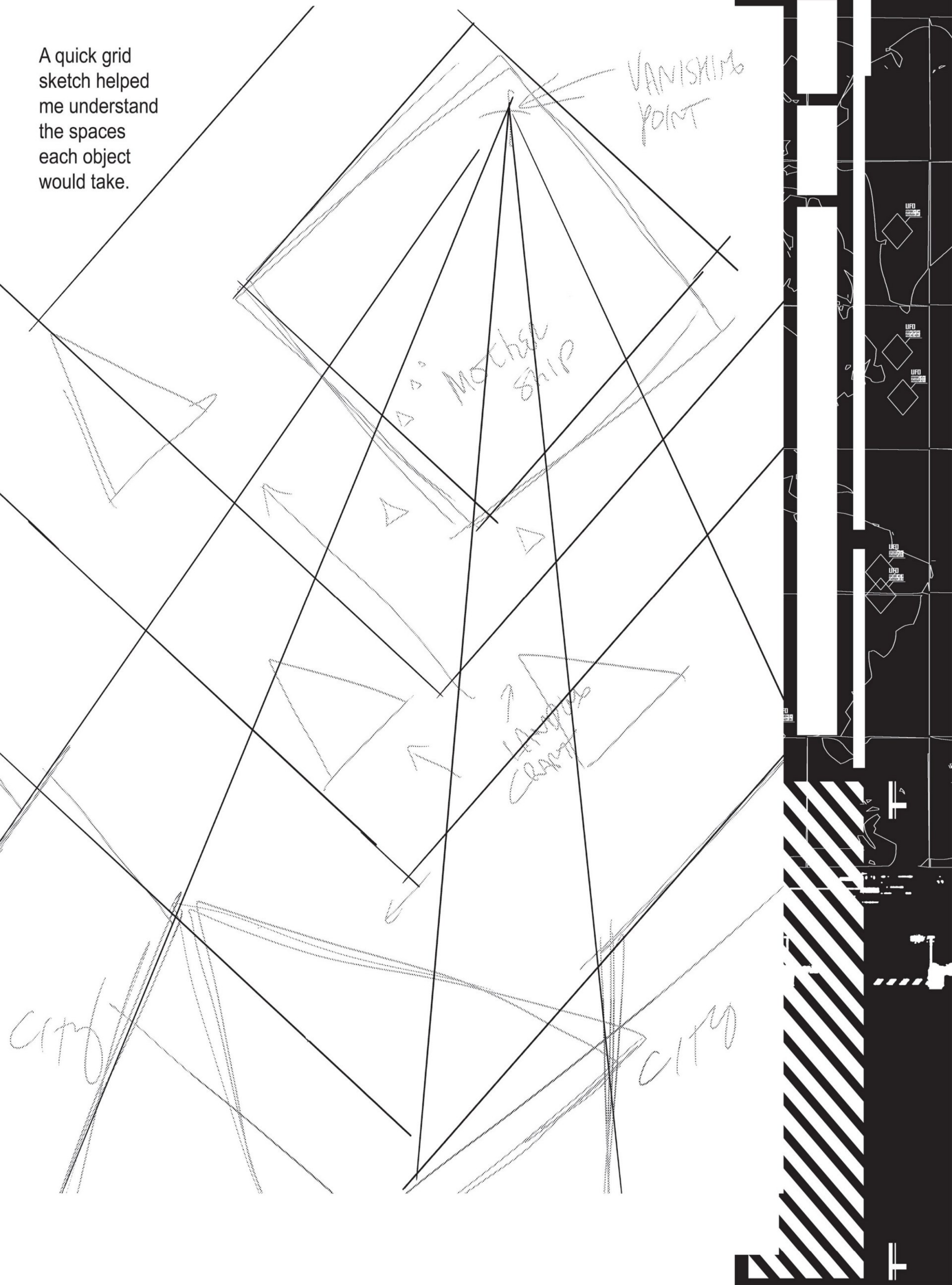


Lesson 3 Alien Invasion Scene

For our last example, we're going to construct an invasion scene.

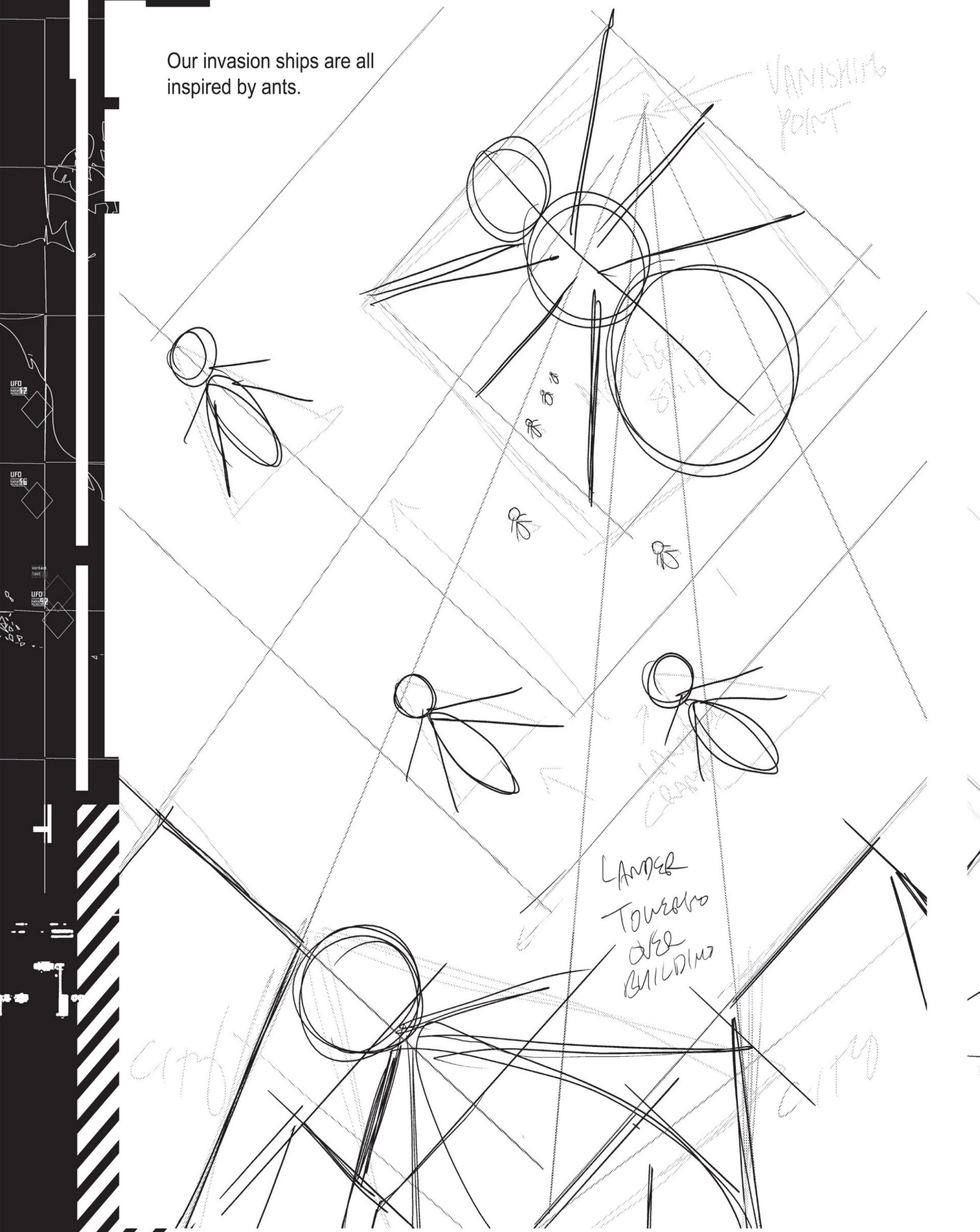


A quick grid sketch helped me understand the spaces each object would take.



Lesson 3 Alien Invasion Scene

Our invasion ships are all inspired by ants.

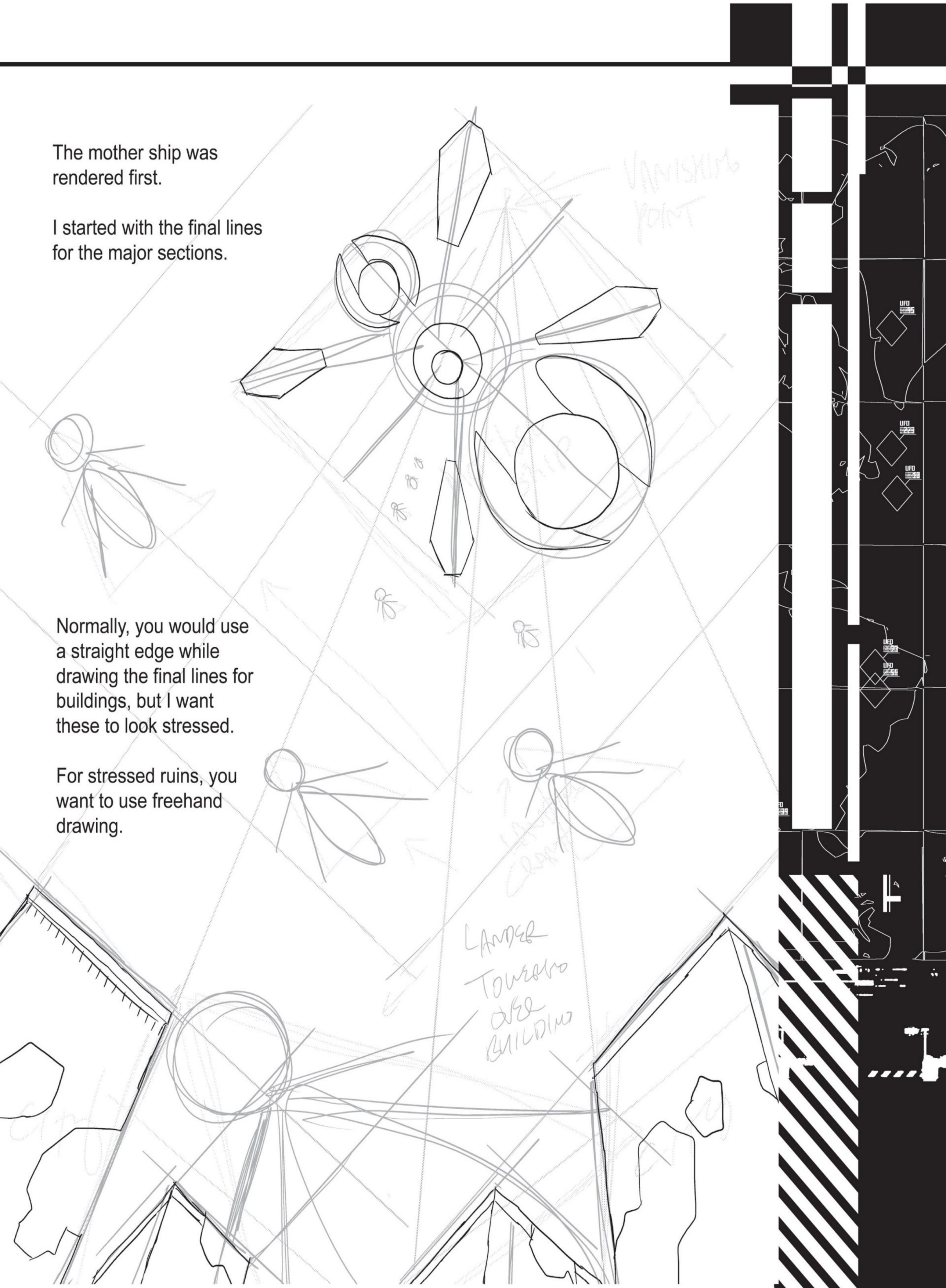


The mother ship was rendered first.

I started with the final lines for the major sections.

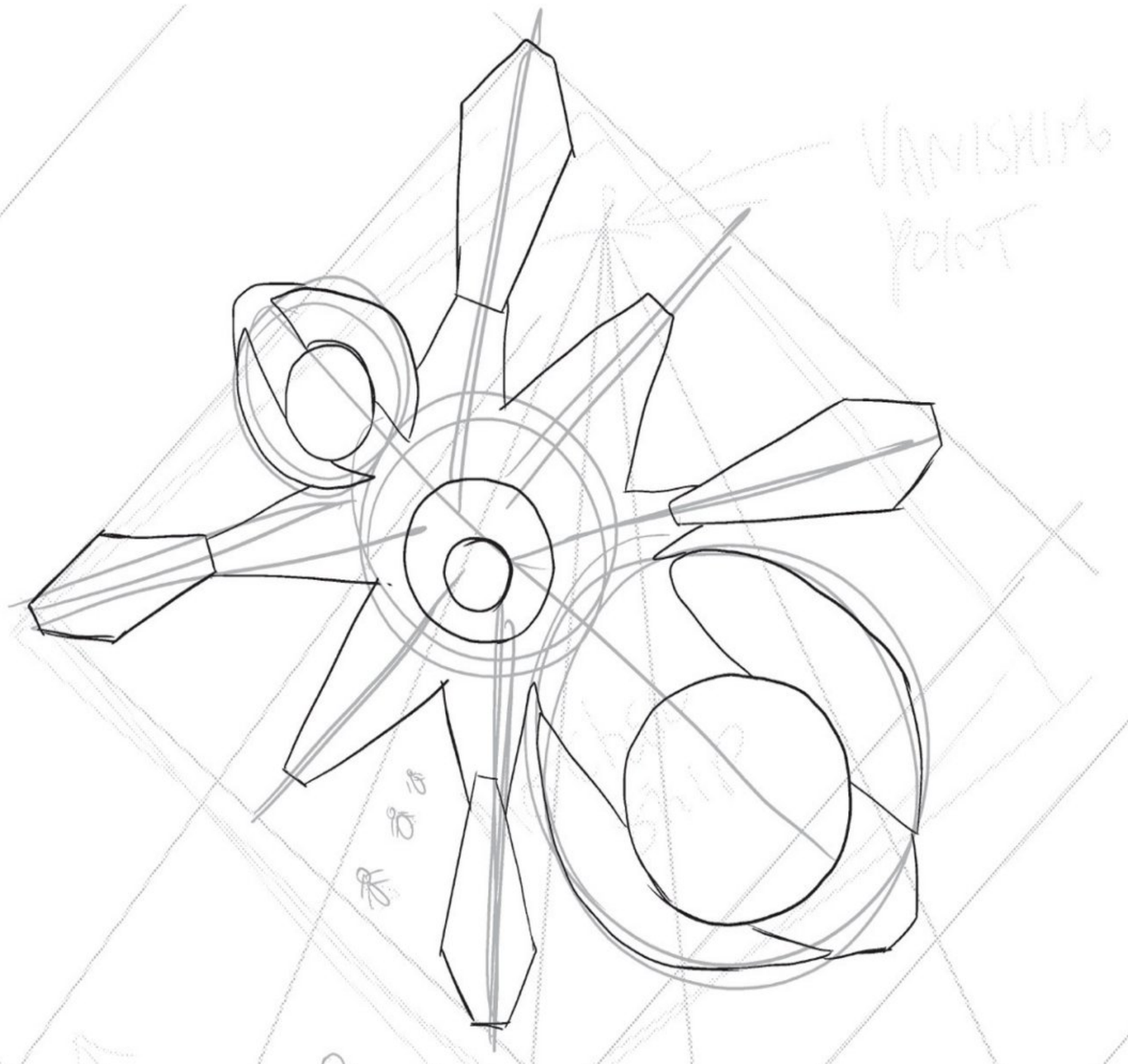
Normally, you would use a straight edge while drawing the final lines for buildings, but I want these to look stressed.

For stressed ruins, you want to use freehand drawing.



Lesson 3 Alien Invasion Scene

For the mother ship, I connected the sections with a shape for the main body.

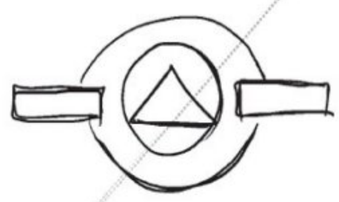


For the buildings, I started with the crowns, then spaced the windows out with equidistant dashes.

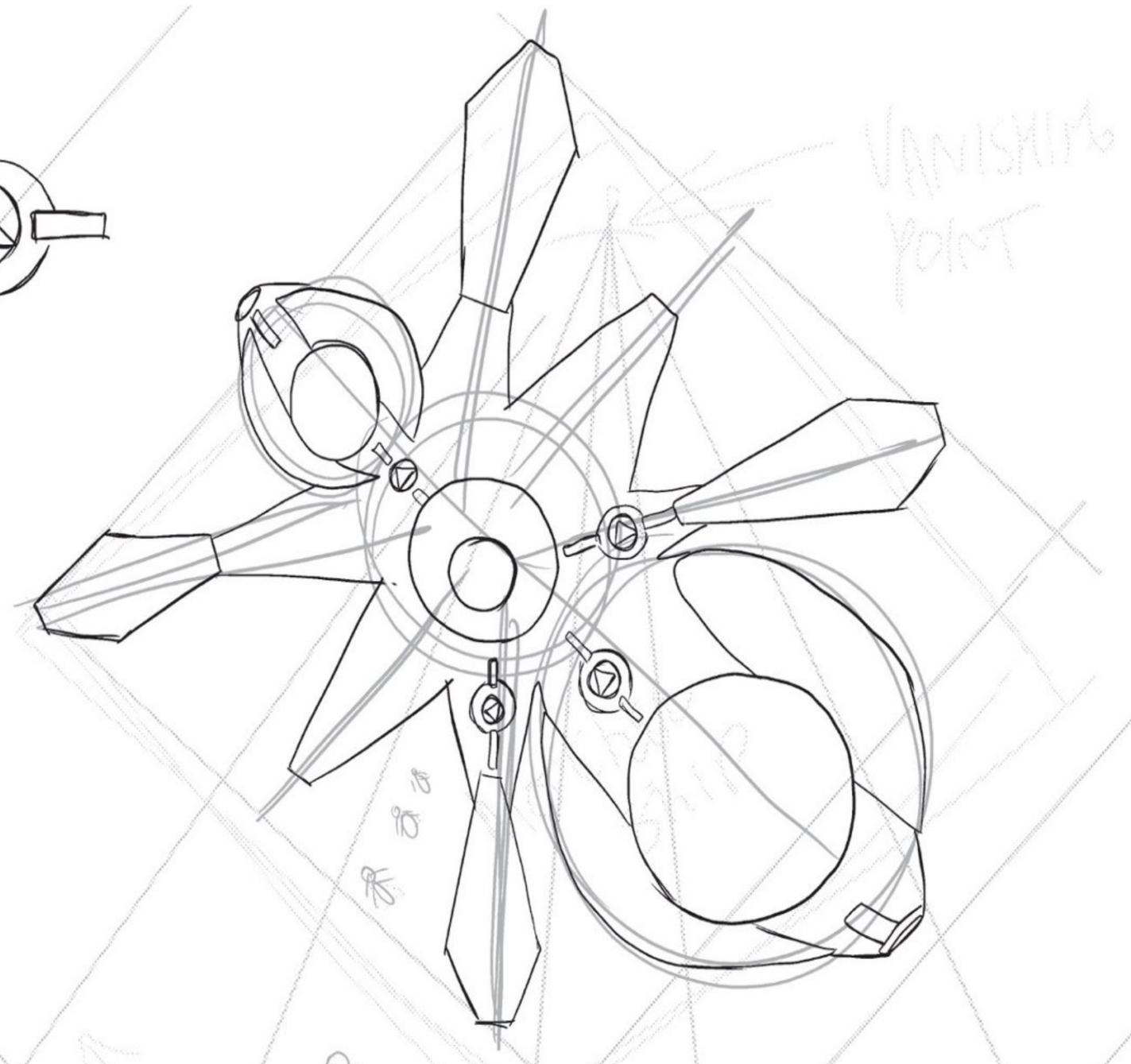
Here is the start of my repeating detail for the mother ship.

Meanwhile, I drew freehand lines or freehand guide dashes for the windows.

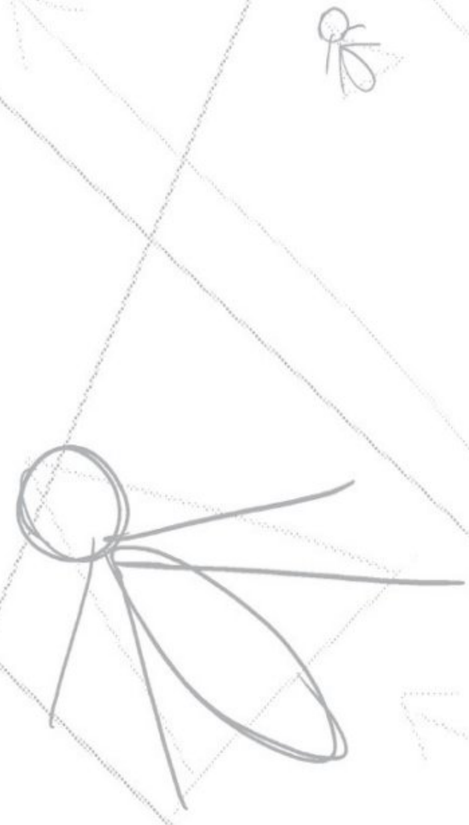
Lesson 3 Alien Invasion Scene

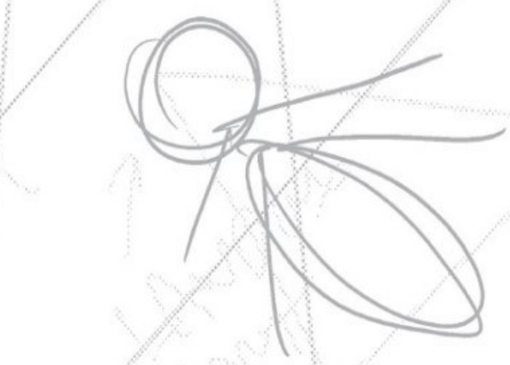


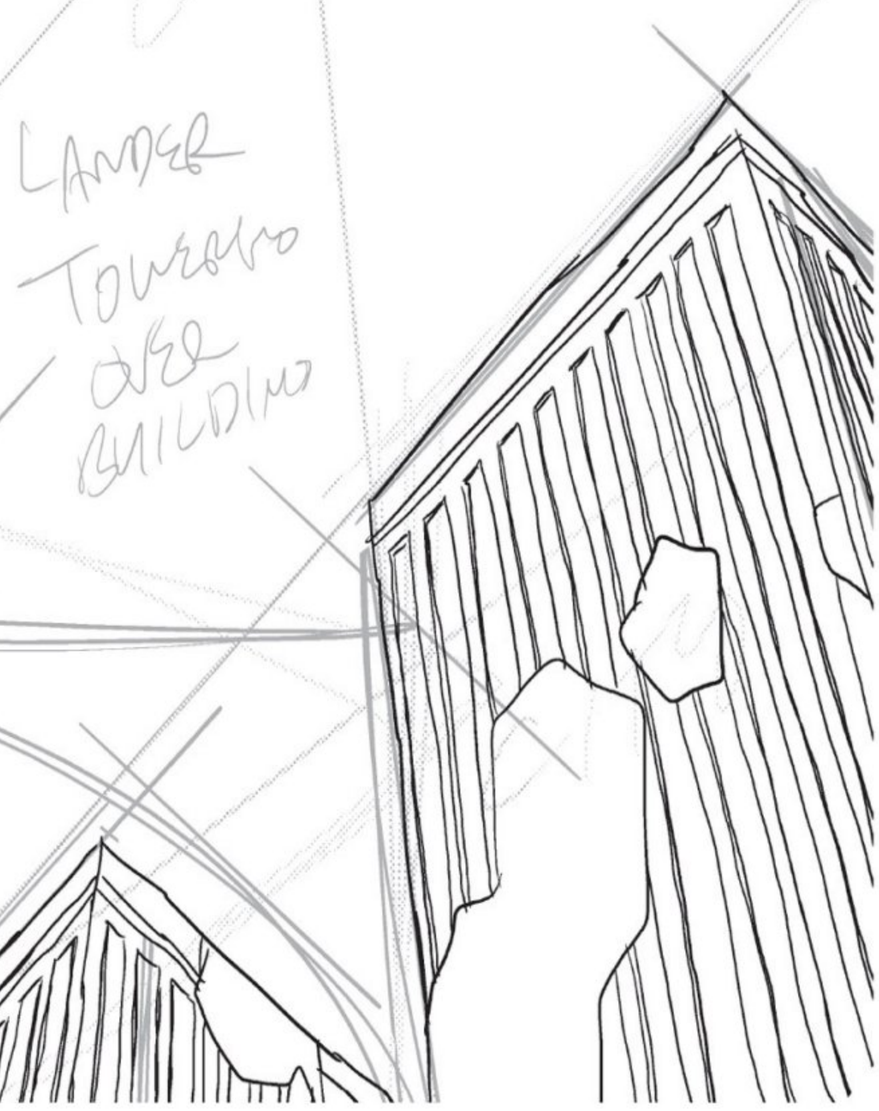
I added a circle and a triangle to the repeating detail.











The window dashes on this building area were all that were needed to complete the area line art for this last stressed building.

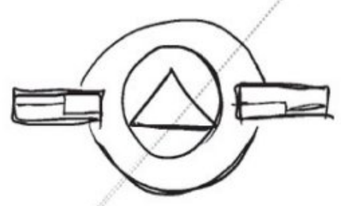
I then added extra rectangles to some of the repeating detail elements.

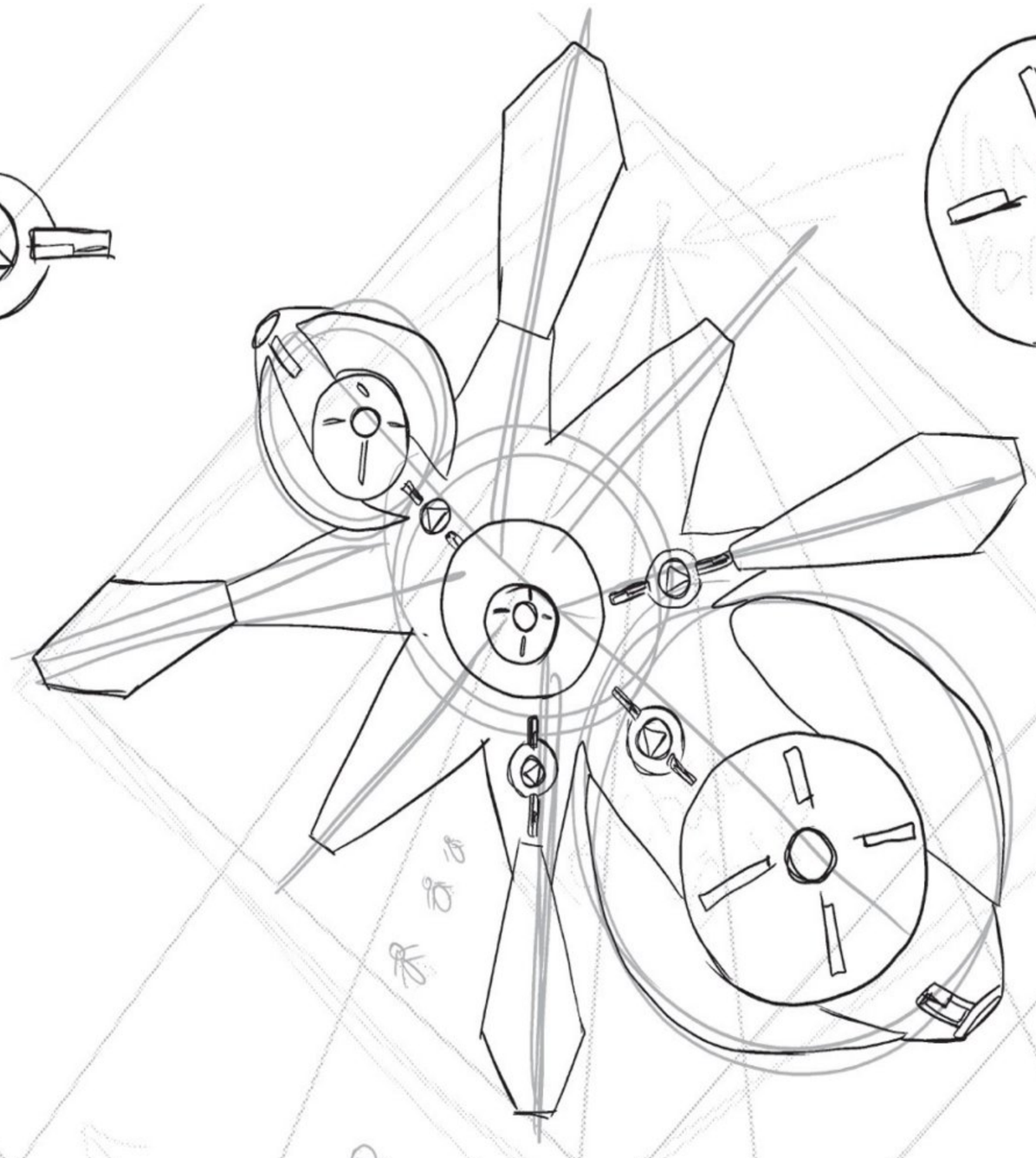
From here, I added a new repeating detail to the mother ship.

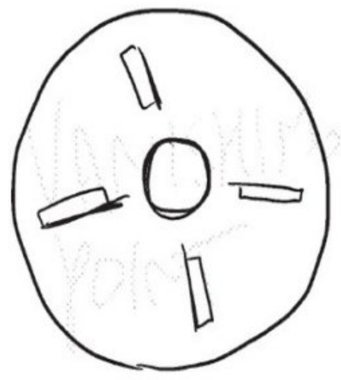
For the ruined buildings, I rendered the exposed girders in places I guessed would support the structures.

Lesson 3 Alien Invasion Scene



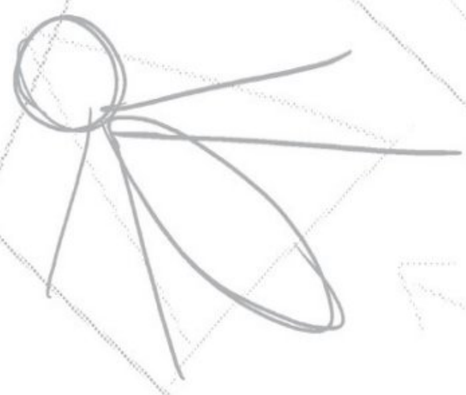


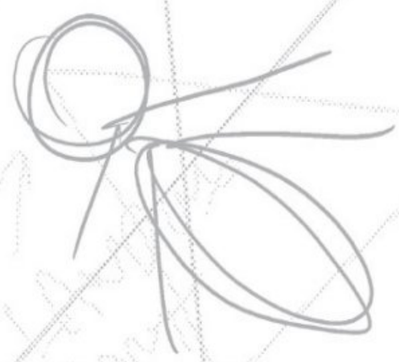




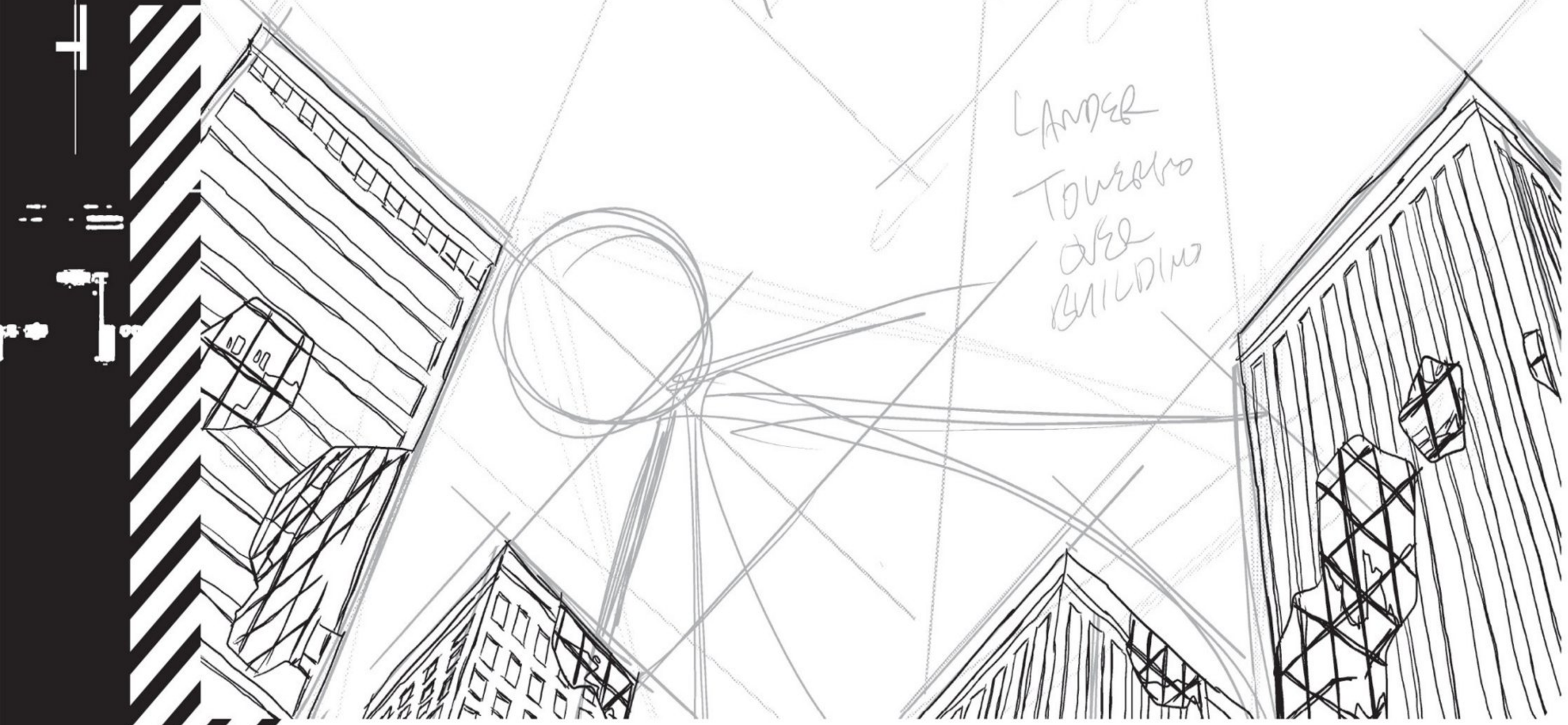
I added a few new shapes to the second repeating detail.







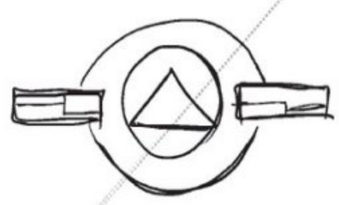
The buildings got a few lines behind the exposed struts to help define the walls on the other sides of the holes.



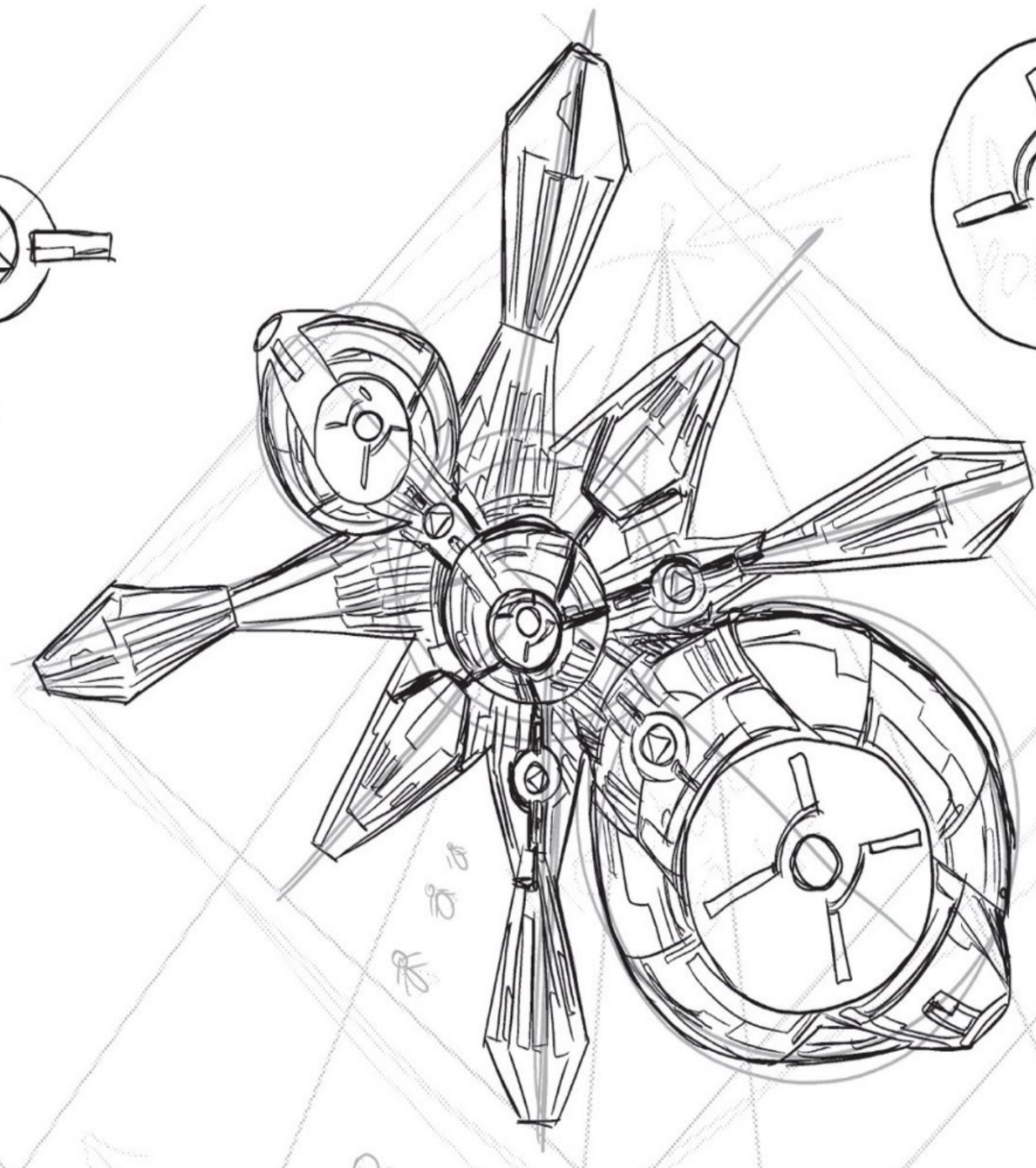
I added some contour detail to the mother ship, along with a few extra lines to the second detail set.

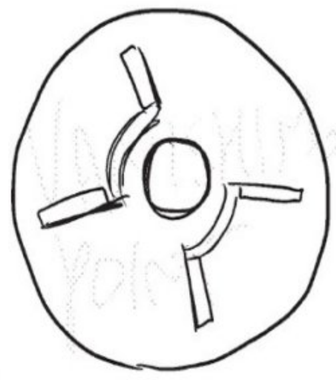
For the buildings, I added some shading to give the ruins some depth.

Lesson 3 Alien Invasion Scene



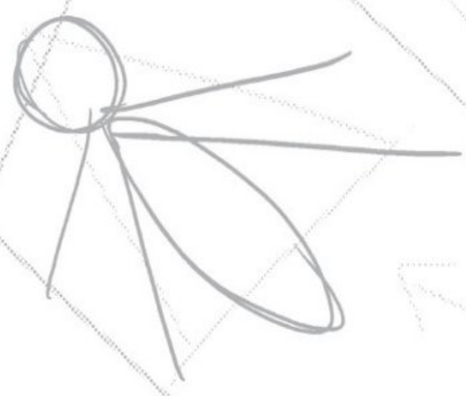
I finished he last of the contour lines for the mother ship.

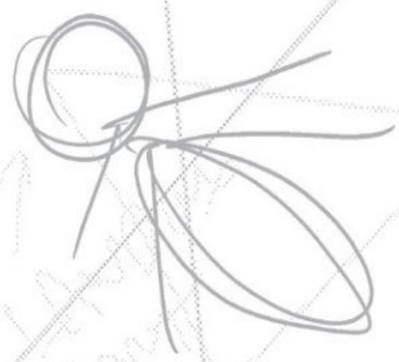






Some stress details were rendered here for the buildings.





This is where I started to work on the landing craft shapes.

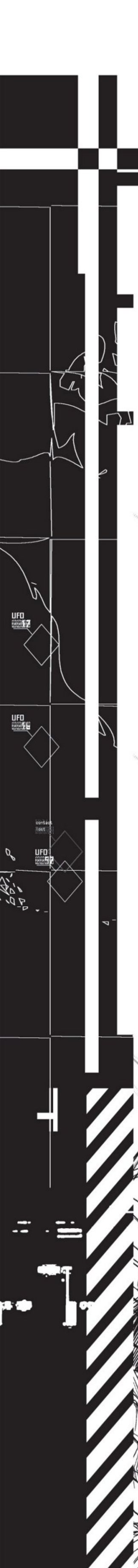
I set a few tiny landers near the mother ship...

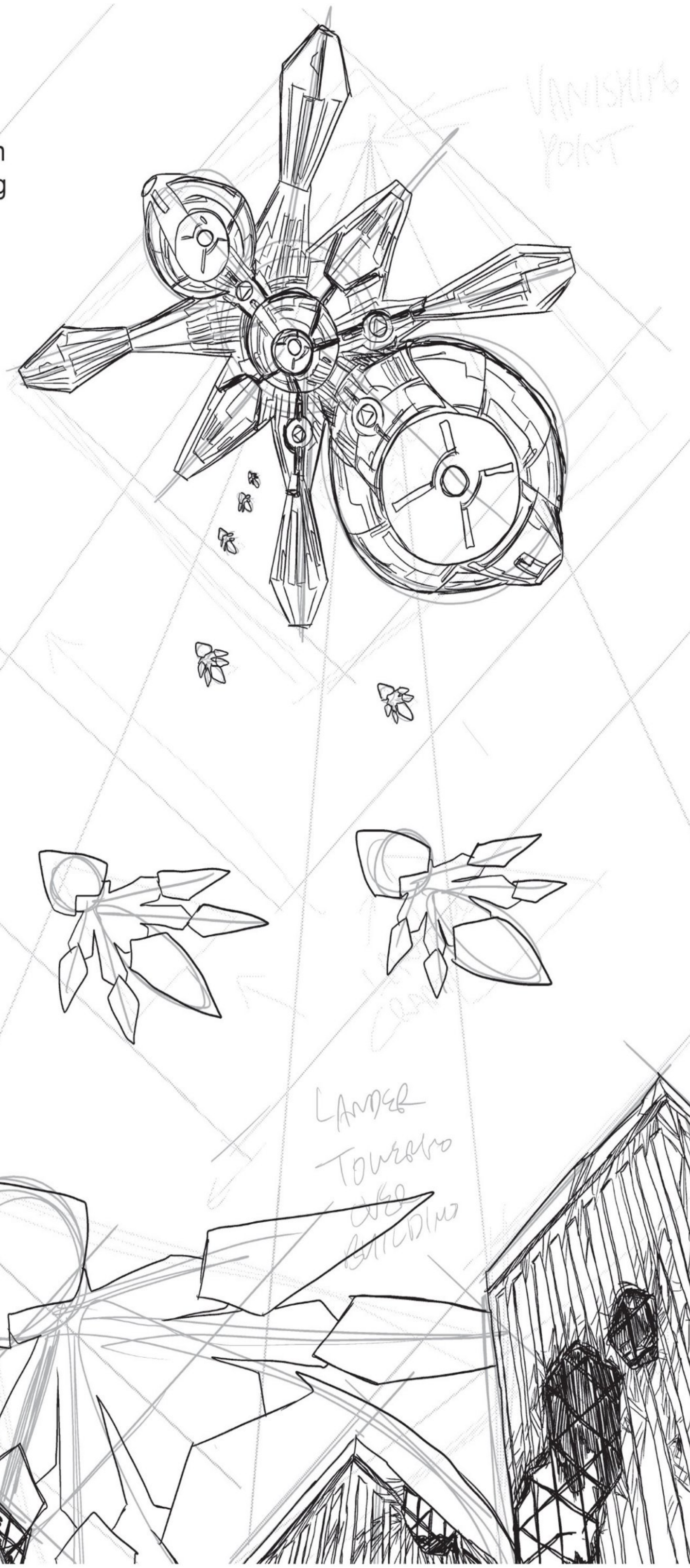
...and I included the largest representation of the landing craft near the bottom, to be partially obscured by the ruins.

All this helps set the scale for each object in the scene.

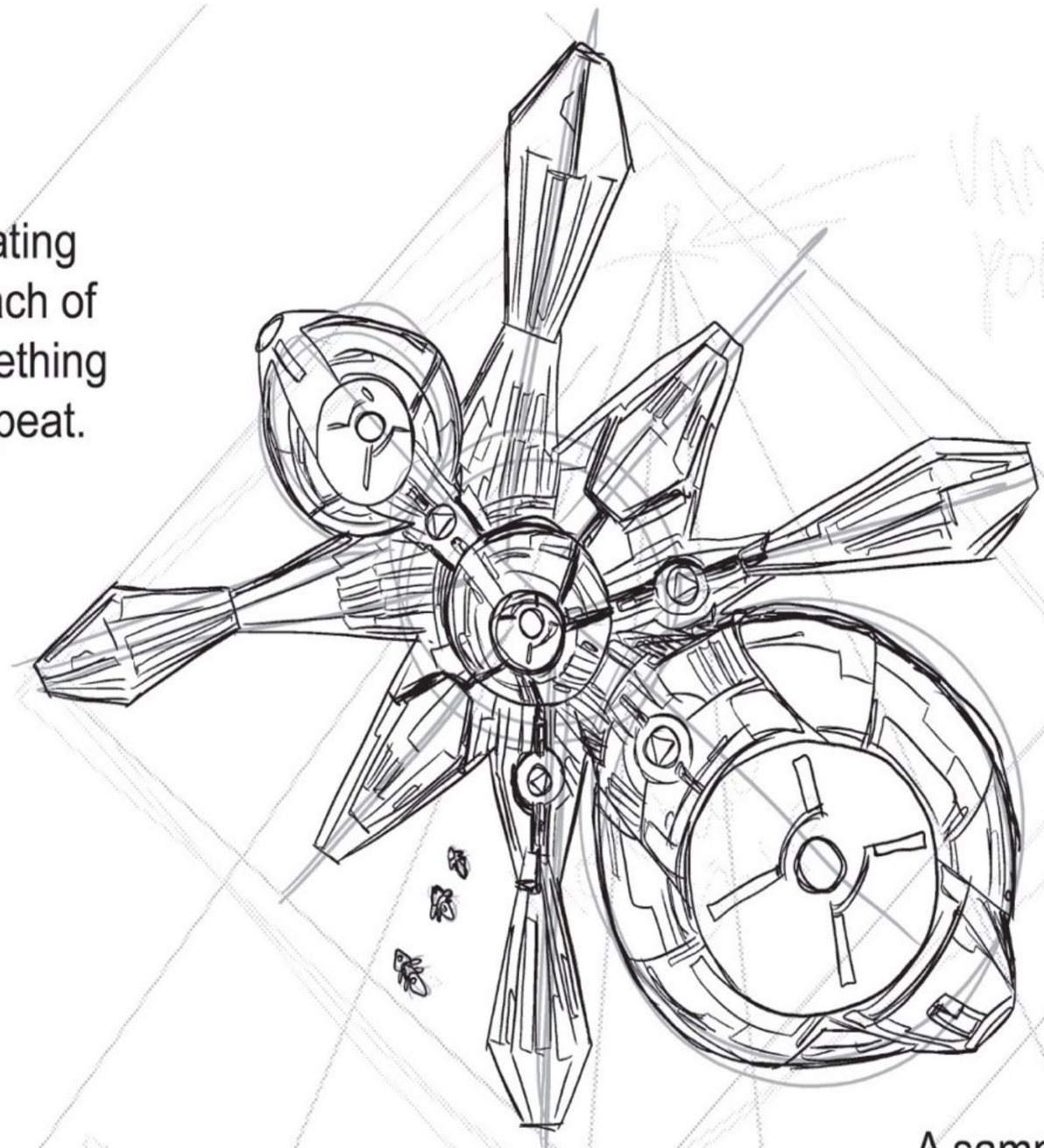
Lesson 3 Alien Invasion Scene

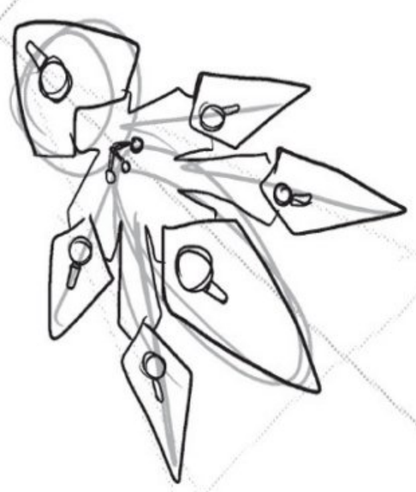
The main bodies of the landers were all drawn to attach them to their initial defining sections.





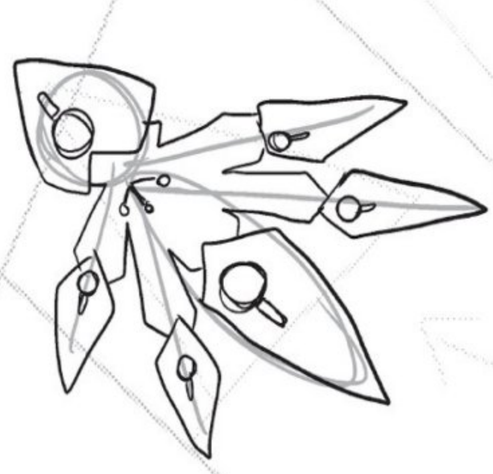
I then set a new repeating detail to be used in each of the the landers—something simple and easy to repeat.

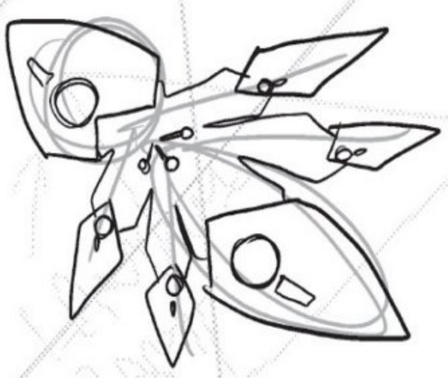


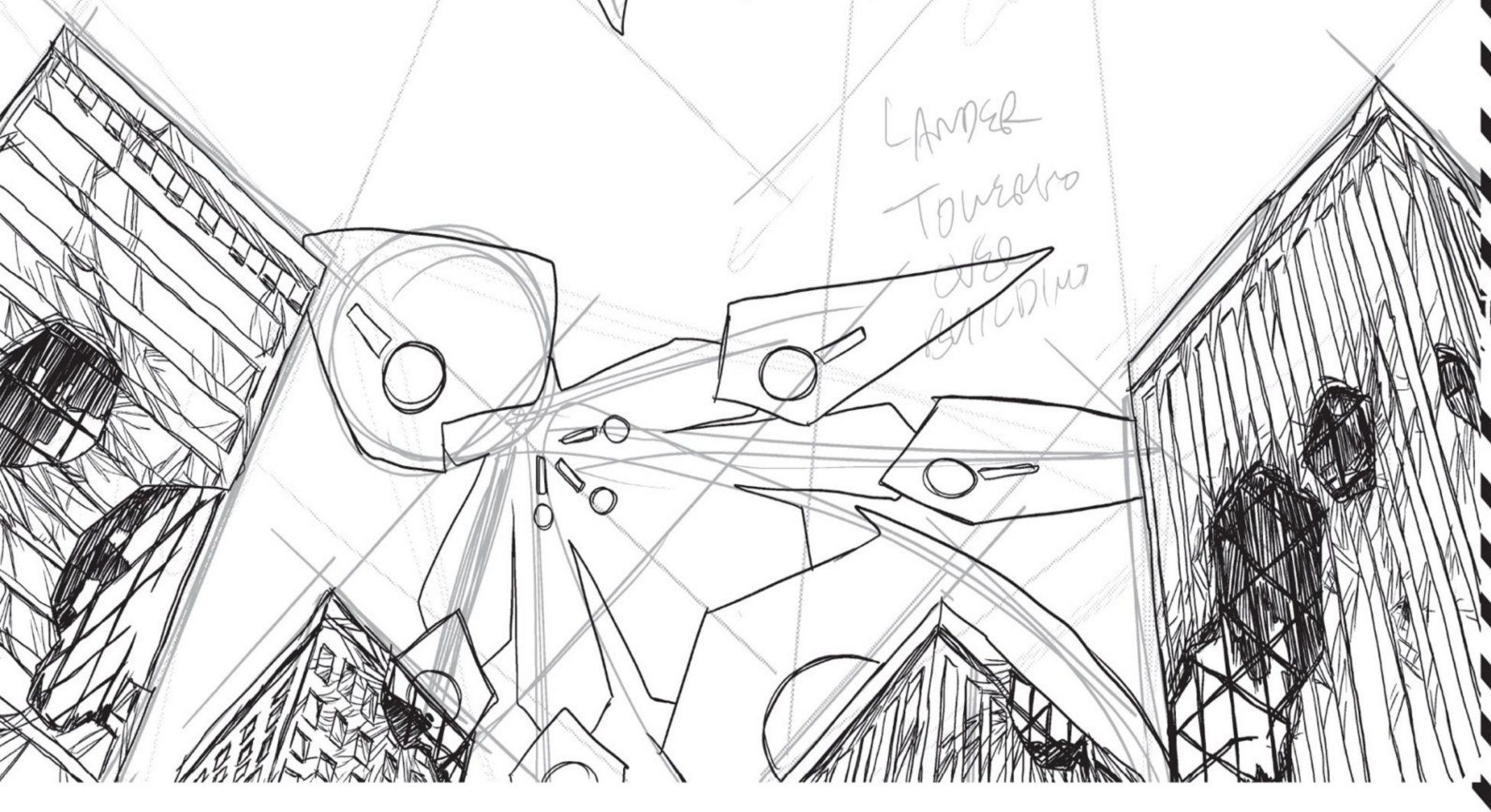


A sample of the repeating detail.



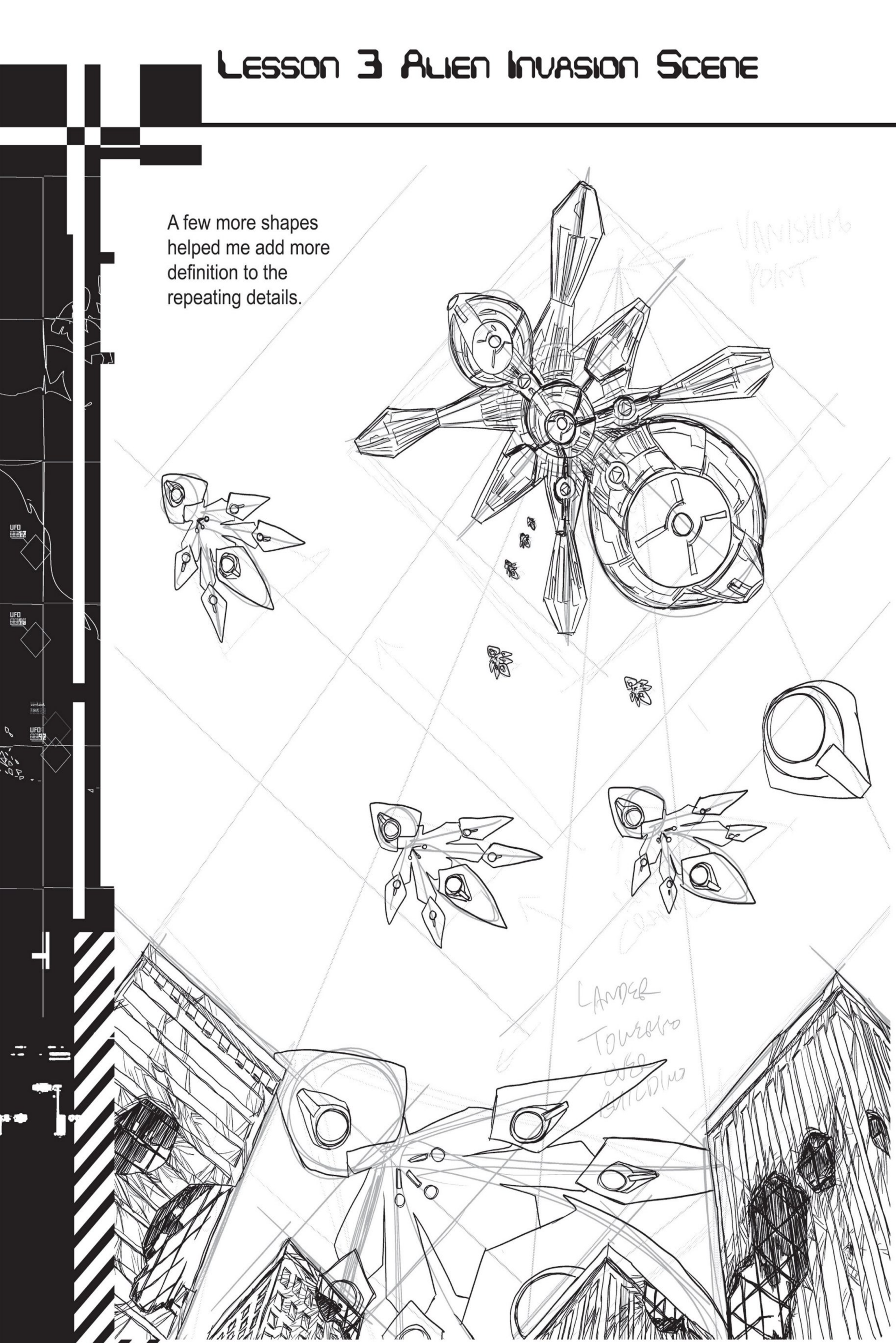






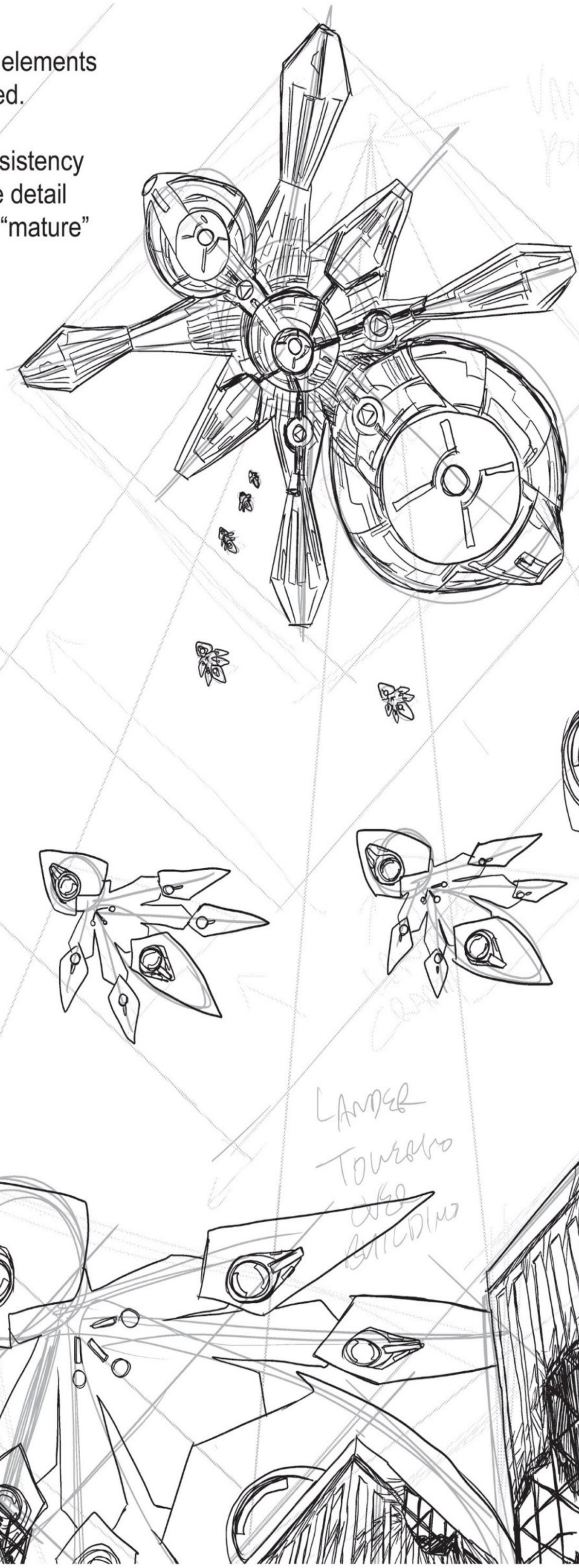
Lesson 3 Alien Invasion Scene

A few more shapes helped me add more definition to the repeating details.



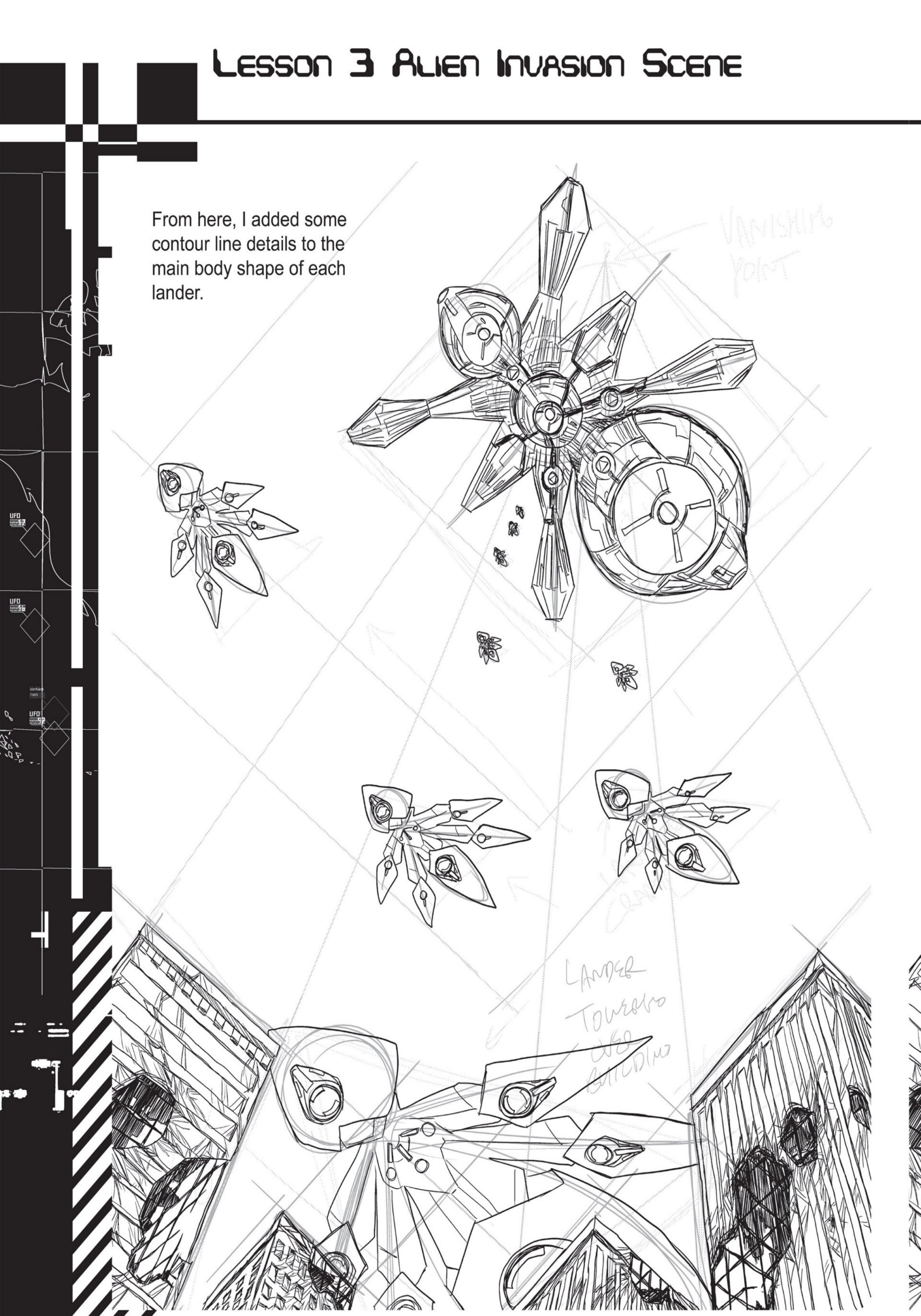
Not all repeating detail elements are continually upgraded.

As long as there is consistency from ship to ship, some detail elements can be more “mature” than others.



Lesson 3 Alien Invasion Scene

From here, I added some contour line details to the main body shape of each lander.



Finally, some finishing-touch details on each lander complete the work on this invasion scene.

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